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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

APRIL 6, 2002



Wilco Checks Into Nonesuch For 'Yankee Hotel Foxtrot'

BY WES ORSHOSKI

NEW YORK—Considering all the label drama that has engulfed Wilco and its fourth studio album, *Yankee Hotel Foxtrot* (April 23, Nonesuch), during the past year, it's a bit surprising to

hear frontman Jeff Tweedy equate the experience to "the stars aligning."

Yet it makes sense, as he and manager Tony Margherita outline how the revered act's relationship with

(Continued on page 84)

Country Touring Rebuilds In 2002

Keith, Chesney, Evans, O'Neal, Nickel Creek & More Lure New Fans

BY RAY WADDELL

NASHVILLE—Coming off one of its most unremarkable years in a decade, country music touring is seeing signs of renewed vigor in 2002. But with many superstars off the road, most feel the business is at least a year away from another blockbuster turn.

Country music was pretty much

missing in action among the upper-echelon tours in 2001, with not one country tour in the top 10. While George Strait, Tim McGraw, and Brooks & Dunn rang up good numbers, not a single country concert graced the top 100 Boxscores of the year.

At first glance, it might appear

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Losses Mount For Music Industry's Digital Services

Solutions Prove Elusive As Investment Disappointments And Retail Setbacks Rise

BY MATTHEW BENZ

NEW YORK—In its 10-K annual report for 2001 that was filed March 7, RealNetworks placed a value of \$9.2 million on its 36.8% equity stake in MusicNet, the fledgling digital-music subscription service it is developing with AOL Time Warner, Bertelsmann, and EMI Group. RealNetworks also notes that it recorded a \$3.946 million loss on the investment, adding, "We anticipate that MusicNet will continue to incur losses in the foreseeable future."



RealNetworks could be speaking for the entire music industry. According to a late-January study by the media analysts at investment bank ABN-AMRO in London, the five major labels have spent a collective \$1.976 billion on developing digital-music services. That includes investments in such major-label-backed services as MusicNet and rival Pressplay and acquisitions of such existing companies as Myplay and MP3.com.

Yet recent studies suggest that consumers will not be warming to these services in sufficient numbers anytime soon. In mid-Janu-

ary, digital-media consultancy Jupiter Media Metrix lowered its projection for digital-music revenue by 2006—whether from subscriptions or downloads—from \$1.9 billion to \$1.6 billion.

AOL Time Warner

Meanwhile, the two major-label-backed digital-music initiatives are expressing confidence in their ability to attract customers. MusicNet—which first launched as part of RealNetworks' RealOne media player last Dec. 4—says it is happy with early indications of how the service is being received. A spokesperson adds that the company hopes to "continue to meet the needs of consumers while at the same time making sure artists are compensated." Pressplay, the joint venture between Sony Music Entertainment (SME) and Universal Music Group (UMG), also says it is pleased with the traffic it has received since launching last Dec. 19.

VIVENDI UNIVERSAL

However, both MusicNet and Pressplay decline to discuss actual revenue figures, the number of subscribers they have, or a timetable

for breaking even. The prospects for the profitability of these services, which most say is at least several years away (*Billboard*, Nov. 24, 2001), seem murkier than ever.

DIGITAL MEDIA NEGATIVES

SME has also seen its investment in digital music affect its bottom line. Parent Sony Corp. noted in its Jan. 25 earnings release that among the costs negatively affecting its operating income for the quarter that ended last Dec. 31 were losses on digital-media ini-



tiatives and investments. In its report, ABN-AMRO pegs SME's investment in digital music at \$100 million, noting that though it has made few acquisitions, it "has been one of the most aggressive investors in in-house new-media development."

ABN-AMRO estimates that, at \$789 million, UMG has invested the most among the major labels on digital music. Warner Music Group (WMG) is second, with \$630 million; followed by BMG Entertainment, at \$377 million. EMI is last among the majors, with an

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Rap & Hip-Hop
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Billboard Music Group

Handleman: 'We Can Handle Kmart Closings'

BY MATTHEW BENZ

NEW YORK—Six-and-a-half weeks after filing for Chapter 11 bankruptcy protection, discount retailer Kmart revealed plans to close 284 underperforming stores. That number is at the low end of earlier predictions, and some in the music industry now say the impact on music sales will be less severe than was originally feared.

Kmart, a 2,100-store chain with headquarters in Troy, Mich., filed for Chapter 11 reorganization Jan. 23 (*Billboard*, Feb. 2), citing a weak holiday season and limited funding options. Yet Kmart had been losing ground for several years to such rival discount retailers as Wal-Mart—which generally offers lower prices—and Target, which has proved to be more marketing-savvy.

Kmart received approval from its bankruptcy court for \$2 billion in debtor-in-possession financing that was sought to maintain operations as it reorganizes.

More recently, Kmart established plans for a new radio and TV marketing campaign targeting African-American and Hispanic shoppers, with spots featuring original music by Chaka Khan, BeBe Winans, and José Feliciano (see story, page 61).

'NO MEANINGFUL EFFECT'

On March 8, Kmart announced its intention to shutter its underperforming outlets, including many in the Southeast, Midwest, and Texas, and to liquidate more than \$1 billion in merchandise. It will record a charge of between \$1.1 billion and \$1.3 billion on the closings, which it expects will enhance cash flow by \$550 million in 2002 and \$45 million annually thereafter. The company will also shed 22,000 jobs.

Kmart's music supplier, Handleman (also based in Troy), says the stores destined for closing represent about 3% of Handleman's total sales, which were \$1 billion through the nine months ended Jan. 31. Kmart accounts for 35% of Handle-

man's annual sales. Among the distributor's other clients is Wal-Mart.

"The underperforming Kmart stores, we believe, are going to be the underperforming music departments," Handleman spokesman Greg Mize says. Thus, the distributor does not expect the closures to have any "meaningful" effect on its bottom line.

Wall Street seems to agree. Though Handleman's stock is down 31% since Jan. 1 over concerns about the impact of Kmart's bankruptcy, it has rebounded from a low of \$9.47 in late February. Its shares now trade at around \$10-\$11.

Some on Music Row are similarly sanguine. "We don't feel that it will have as bad an effect as was once thought," says Jim Saliby, VP of sales for the RCA Label Group-Nashville. "Once you drill down, it's

not as bad [as when it was uncertain how many stores would be closed]."

Estimates on the high end predicted that Kmart would shutter as many as 700 stores, though the consensus was more in the range of 300-400 closings. Once Kmart published the list of stores and their locations, Saliby says RCA began researching whether the designated market areas (DMAs) that were losing Kmart stores comprised substantial numbers of country listeners, as well as their proximity to other discount retailers and music merchants.

"We found that there are 112 [Kmart store closings] that would really affect us," Saliby explains. "It wasn't that many stores that affected us. We can make it up elsewhere." These days, he adds, "where there's a Kmart, there's also a Wal-Mart or a Target."

Buffett Bows New 'World' Record

NEW YORK—The No. 5 Billboard 200 album debut this issue of Jimmy Buffett's *Far Side of the World* is the artist's highest since his *Banana Wind* (Margaritaville/MCA) opened at No. 4 in the June 22, 1996, issue of *Billboard*.

While this achievement is handily surpassed in hard numbers by the openings of *Now 9*, R. Kelly & Jay-Z's *The Best of Both Worlds*, and Glenn Lewis' *World Outside My Window*, Buffett's own *Wc -ld* still boasts unique bragging rights among such elevated major-label company. First, it's the product of a seasoned 32-year recording veteran (his *Down to Earth* bow was issued in 1970) whose output has been issued since 1999 on his own independent Mailboat Records label. Second, while hits compilations like the "Now" series are experiencing a relative slowdown—the *Now 9* collection moved 130,000 fewer units in its first week than its predecessor (see *Over the Counter*, page 71)—Buffett's own indie efforts are picking up steam. *World* sold a

brisk 78,500 copies, compared with 52,000 in '99 for Buffett's No. 37 opener for Mailboat, *Buffett Live: Tuesdays, Thursdays, Saturdays*. Echoing sentiments reported in a Jan. 12 *Billboard* cover story ("Music Biz Must Face Urgent Problem: Reaching Potential Over-25 Audience"), Buffett told *Billboard*'s Melinda Newman in an exclusive interview that "no one sees music as a long-lasting relationship between artist and consumer or DJ and consumer anymore—but I know it exists" ("Mailboat's Buffett Delivers," *Billboard*, March 2).

Considering that the regularly touring Buffett also runs his own 24-hour radiomargaritaville.com Internet radio station, and *Far Side of the World* began higher and stronger than recent album sales debuts from acts as diverse as Sade, Destiny's Child, the Corrs, Ol' Dirty Bastard, Mary J. Blige, Jars of Clay, Natalie Imbruglia, and the Chemical Brothers, the 55-year-old artist/entrepreneur would appear to know what he's talking about.

Napster Permitted Use Of DOJ Documents

Service Can Review Papers During Discovery Phase, But Order To Shut Down Is Upheld

BY BILL HOLLAND

WASHINGTON, D.C.—The judge in the Napster copyright infringement case has agreed to a schedule presented by Napster's lawyers that will allow the embattled company to proceed with depositions based on the review of all of the documents presented by U.S. record companies to the Department of Justice (DOJ) in its separate probe of alleged record-industry antitrust activity in online music services.

In the March 26 status conference, Judge Marilyn Hall Patel of the U.S. District Court for the Northern District of California accepted a timetable that allows Napster's lawyers to review more than 500,000 documents during the case's discovery phase. The labels presented the documents to the DOJ as part of their deposition on alleged "misuse of copyright" antitrust issues.

However, at the labels' request, the judge rejected Napster's proposal for an unlimited deposition without a time frame. Nevertheless, lawyers for both sides say the ruling ensures that the case will drag on for almost another year, into first-quarter 2003.

Patel rejected the record companies' call for a summary judgment in February, ruling instead that the discovery part of the case may continue to probe allegations of improper conduct among the labels. She said Napster's allegations that the labels have colluded in licensing and do not own the

infringed recordings as works for hire bear scrutiny.

Meanwhile, on March 25, the Ninth Circuit Court of Appeals in Los Angeles upheld last year's district court ruling that Napster must shut down its peer-to-peer service as part of a preliminary injunction, even as the other aspects of the case are being reviewed.

"The district court properly exercised its power," the appeals court ruling said. "We affirm both the modified preliminary injunction and the shutdown order. The terms of the modified preliminary injunction are not vague and properly reflect the relevant law on vicarious and copyright infringement."

Cary Sherman, the Recording Industry Assn. of America's senior VP and general counsel, said, "As we have said from the very beginning, technologies are available that allow copyrighted works to be filtered out of a peer-to-peer system, and the big news from today's decision is the court's strong endorsement of that point."

A Napster spokesman commented: "[The court] reaffirmed the record companies' obligation to provide Napster with notice and file names of their copyrighted works appearing on the Napster system before Napster has a duty to disable access to those works." As to the shutdown of the service, the spokesman said in a statement, "Napster has since developed a new service and business model that will not be adversely affected by today's ruling."

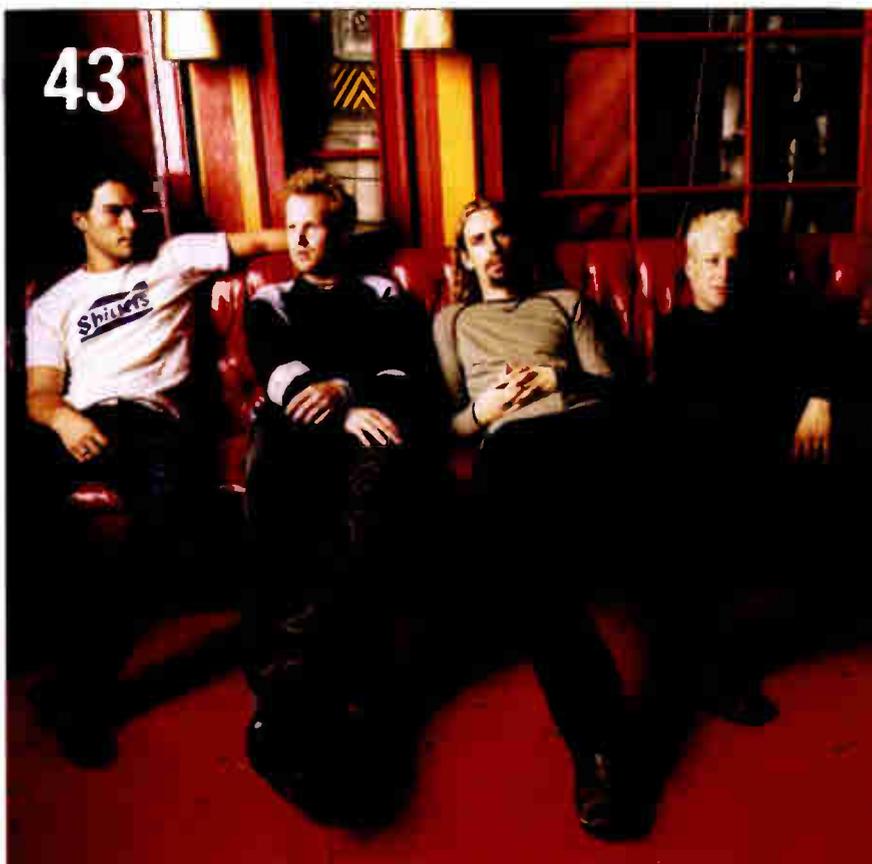


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#1 for 14 weeks on Modern Adult Rock chart

#1 for 13 weeks on Mainstream Rock chart

#1 for 10 weeks on Top 40 Mainstream chart

#1 for 15 weeks on Top 40 chart

#1 for 12 weeks on Top 40 Tracks chart

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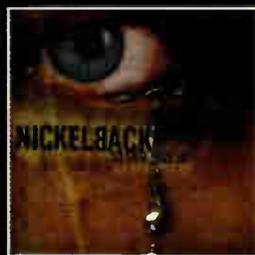
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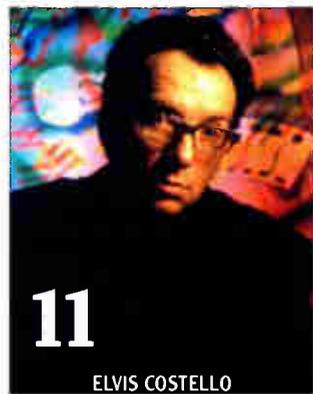
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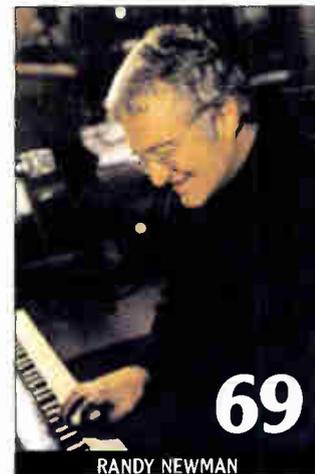
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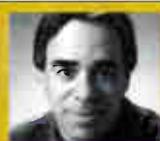


Chart Beat by Fred Bronson

FIVE FOR FIGHTING: Jennifer Lopez continues her reign over The Billboard Hot 100 for the fifth week, with the revised version of "Ain't It Funny" (Epic) featuring Ja Rule. This is Lopez's third consecutive No. 1 hit, and all three have been No. 1 for exactly five weeks.

Lopez is only the second artist in the rock era to have her first three No. 1 songs remain on top for five weeks or more. The only other act to kick off its career in this fashion is Boyz II Men. The quartet's first three No. 1 hits were "End of the Road" (13 weeks), "I'll Make Love to You" (14 weeks), and "On Bended Knee" (six weeks).

Four acts came close to joining Lopez and Boyz II Men on this elite list. The Four Seasons' first two chart-toppers, "Sherry" and "Big Girls Don't Cry," both held sway for five weeks each, but "Walk Like a Man" only had a three-week stay at the summit. Rod Stewart had an impressive start with "Maggie May"/"Reason to Believe" (five weeks) and "Tonight's the Night (Gonna Be Alright)" (eight weeks), but "Do Ya Think I'm Sexy?" only had a four-week run.

More recently, Puff Daddy hit the ground running with "Can't Nobody Hold Me Down" (six weeks) and "I'll Be Missing You" (11 weeks), followed by a guest appearance on the Notorious B.I.G.'s "Mo Money Mo Problems" (two weeks). Monica also came close, beginning with "The Boy Is Mine" (recorded with Brandy) (13 weeks) and "The First Night" (five weeks). Her third No. 1 title was "Angel of Mine," which ruled for four weeks.

One other act could still surpass Lopez's achievement. Santana has two No. 1 hits to date, "Smooth" with Rob Thomas (12 weeks) and "Maria Maria" with the Product G&B (10 weeks). A third chart-topper that remains in place five weeks or more would enable Santana to be listed alongside Lopez and Boyz II Men.

"Ain't It Funny" could still be No. 1 next issue, although it faces strong challenges from two songs by the same artist. "What's Luv?" (Terror Squad/Atlantic) by Fat Joe featuring Ashanti bullets 5-2, and Ashanti's own "Foolish" (Murder Inc./Def Jam) leaps 9-4.

DOUBLE DIDDY: The aforementioned Puff Daddy, now known as P. Diddy, has his highest-charting song of the 21st century on The Billboard Hot 100—and not just once but twice.

His own "I Need a Girl (Part One)" (Bad Boy), featuring Usher & Loon, zooms 49-24, while "Pass the Courvoisier Part II" (J), a Busta Rhymes single that features Diddy and Pharrell, climbs 29-25.

Most recently, Sean Combs charted at No. 28, when he was one of the guest artists on Janet Jackson's "Son of a Gun (I Betcha Think This Song Is About You)"—which peaked in December 2001. Before that, Combs was last in the top 30 in autumn 1999 with "Satisfy You," which featured R. Kelly and peaked at No. 2.

More Fred Bronson each week at www.billboard.com.

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Santander, Estefan Resolve Legal Quarrel

BY LEILA COBO

MIAMI—One of the Latin music industry's most high-profile legal battles was quietly resolved last week with a settlement that appears to benefit both parties.

Singer/songwriter Kike Santander has agreed to pay Estefan Enterprises Inc. (EEI) and Foreign Imported Productions and Publishing (FIPP) \$1 million. In addition,

Santander has dropped all pending claims against both companies.

Santander filed a suit last July in Miami/Dade County Circuit Court against his former mentor, Emilio Estefan Jr., and Estefan's companies, seeking a termination date for his exclusive songwriting and publishing agreement. Santander also alleged breach of contract (*Billboard*, July 5, 2001).

EEI and FIPP retaliated last August with a countersuit against Santander and his company, Moon Red Music, which alleged—among other things—breach of contract (*Billboard*, Aug. 25, 2001).

Last week's settlement drops all claims against Santander and releases him from all future contractual obligations to EEI and FIPP. Likewise, Santander has dropped all claims against EEI and FIPP and has acknowledged in a statement that Estefan was "instrumental in the development of his career and those of many recording artists, songwriters, and producers."

Both sides, bound by confidentiality agreements, declined to comment further. But Santander's statement would have been impor-



tant to Estefan, who in August said, "Under no circumstances will I settle unless there's a public apology. This isn't about money. This is about reputation and 26 years of work. This is defamation."

Santander sued EEI and FIPP after attempting for several months to negotiate a release from his exclusive contracts with both companies. A Colombian national, Santander came to the U.S. in 1995 and quickly made a name for himself as the writer/co-producer with Estefan of Gloria Estefan's Grammy Award-winning album

Abriendo Puertas. Further success followed with other projects that he worked on with Estefan, including Alejandro Fernández's *Me Estoy Enamorando* and Thalia's *Amor a la Mexicana*.

Santander subsequently created his own publishing and production companies and last year inked a three-year joint venture and co-publishing deal with Famous Music (*Billboard*, Jan. 20, 2001). Now under the umbrella of the larger Santander Music Group, those companies have signed seven producers and six writers, who are currently working on projects by David Bisbal, Natalia Oreiro, Noelia, Jennifer Peña, and Carolina Laó.

But Santander's own works remained bound by his contract with EEI and FIPP, and the disputed termination date of that

contract was at the heart of his decision to sue last July. While Santander alleged that the contract ended in April, EEI and FIPP argued that the termination date was 2003 or 2004.

Attempts to reach an agreement failed, even though a proposal dated July 2 included an offer by Santander's attorneys to pay \$900,000 for the immediate release of his contract. The suit was filed the next day—before, Estefan says, he was given a chance to respond by the July 5 deadline. At the time, Santander's attorney said the parties "were never close to a settlement."

The settlement releases Santander from his "contractual obligations to EEI or FIPP in the future." Sources say the \$1 million paid by Santander covers monies he owed to EEI and FIPP under his contract.

In The News

- Actor/musician Dudley Moore—whose work as a jazz pianist was mostly overshadowed by his film roles—died March 27 at his New Jersey home of pneumonia, a complication of Progressive Supranuclear Palsy. He was 66. The British-born Moore began his musical career with an Oxford scholarship to study organ. His work included the scores for his early films *Bedazzled* and *30 Is a Dangerous Age*, *Cynthia*.

- As expected, Mexican media giant Televisa has acquired a 50% stake in Cárdenas, Fernández and Associates (CFA). Financial details were not disclosed. In 1999, Clear Channel Entertainment (then SFX) purchased a 50% stake in CFA, a major Hispanic-owned concert and event promotion firm that works with hundreds of Latin-related concerts, tours, theatrical productions, festivals, and sporting events in the U.S. and Latin America. Since 2001, Clear Channel has also had a partnership with Televisa in Mexico. Televisa's acquisition does not affect CFA's top management, and founder Henry Cárdenas remains president in the U.S. and the Caribbean.

- Bertelsmann reports a net income for the six months ended Dec. 31, 2001, of 931 million euros (\$816 million), helped by a 2.2 billion euro (\$1.9 billion) gain on the sale of America Online shares and other capital gains. Revenue was 9.7 billion euros (\$8.5 billion); earnings before interest, taxes, and amortization were 1.7 billion euros (\$1.5 billion). Bertelsmann has now switched its fiscal year, which had started July 1, to the calendar year.

- After declaring last December that he has "had one too many years of bumping heads with the corporate structure," David Bowie has inked with Columbia Records. He left Virgin Records last year to record for his own label, ISO. *Heathen*, produced by longtime collaborator Tony Visconti, is due June 11 on Columbia/ISO.

ObliqSound Looks Outside Boundaries For Global Launch

BY MICHAEL PAOLETTA

NEW YORK—With the April 30 launch of independent record label ObliqSound, founders Michele Locatelli, Ralf Schmid, and Tobias Tanner have a strong vision to bring "music without boundaries" to a global audience.

Locatelli explains, "We felt there was a huge gap for a wide variety of music that wasn't getting heard—music of a certain quality that can be appreciated by a 30-plus audience."

The label has headquarters in New York and Munich, Germany, and will initially target North America and the territories of Germany, Switzerland, and Austria (G/S/A). For distribution, it has aligned itself with the Coalition of Independent Music Stores and Alive for, respectively, North America and G/S/A.

Locatelli says the label will be devoted to two series: vocals and instrumentals. Both will encompass—and unite—a wide palette of musical styles, including electronic, world, soul, jazz, and classical.

The release *The ObliqSound Sampler* hits stores April 30. Divided into "The Vocal Series" and "The Instrumental Series," the disc includes tracks by New Zealand's Tama ("Felise"), Italy's Aisha Duo ("Beneath an Evening Sky"), the U.S.'s Valerie Troutt ("Nile"), and Germany's Flügelschlag! ("Mendi-

ani"). Also spotlighted is a cover of the Gershwin evergreen "Summertime" by Renovation Unlimited—the recording moniker of Locatelli and Schmid, who hail from Italy and Germany, respectively.

Preceding its retail debut, the label is selling *The ObliqSound Sampler* on its Web site (ObliqSound.com). Designed by Camillo Olivetti, the site is also streaming four tracks from the set in Real Audio.

Tanner says dance music producer Chris Brann (aka Wamdue Project, Ananda Project) is confirmed to remix "Felise." Also scheduled for remix treatment is "Summertime."

By the end of the year, ObliqSound will release full-lengths by Tama, Renovation Unlimited, Troutt, and Flügelschlag! (Flügelschlag! will be issued solely in the G/S/A market.)

Tanner notes that to create brand awareness, ObliqSound is distributing samplers to such "lifestyle accounts" as boutiques, cafés, and hair salons.

Locatelli adds, "We feel that the people who frequent such places will appreciate our brand of music. It's music that really can't fit under one umbrella—call it 'cross-genre'—so we created a point of reference with the label. We view ObliqSound not only as a label and a brand, but also as a genre by itself."

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Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	170,801,000	150,181,000	(-12.1%)
Albums	161,885,000	146,552,000	(-9.5%)
Singles	8,916,000	3,629,000	(-59.3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	149,311,000	137,899,000	(-7.6%)
Cassette	12,262,000	8,300,000	(-32.3%)
Other	312,000	353,000	(+13.1%)

OVERALL UNIT SALES

This Week	12,670,000	This Week 2001	14,180,000
Last Week	12,258,000	Change	-10.6%
Change	+3.4%		

ALBUM SALES

This Week	12,363,000	This Week 2001	13,381,000
Last Week	11,950,000	Change	-7.6%
Change	+3.5%		

SINGLES SALES

This Week	307,000	This Week 2001	799,000
Last Week	308,000	Change	-61.6%
Change	+0.3%		

TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION

	2001	2002	
Northeast	8,068,000	7,255,000	(-10.1%)
Middle Atlantic	21,114,000	18,405,000	(-12.8%)
East North Central	22,815,000	20,865,000	(-8.5%)
West North Central	9,323,000	8,533,000	(-8.5%)
South Atlantic	28,251,000	26,353,000	(-6.7%)
South Central	21,924,000	20,762,000	(-5.3%)
Mountain	10,948,000	10,248,000	(-6.4%)
Pacific	26,867,000	25,478,000	(-5.2%)

ROUNDED FIGURES

FOR WEEK ENDING 03/24/02

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Law Aims To Stop Internet Copying

Hollings' Bill Would Require New Equipment Standards

BY BILL HOLLAND

WASHINGTON, D.C.—A leading Senate lawmaker has introduced legislation that would require manufacturers of consumer electronics to come together with music, movie, and other content industries to develop and agree on technical standards to prevent unauthorized copying of copyrighted material from the Internet.

The bill—the Consumer Broadband and Digital Television Promotion Act, S. 2048, introduced March 21 by Sen. Ernest Hollings, D-S.C.—would require manufacturers and content companies, along with consumer groups, to forge and agree on standards and coding. The technologies would then be incorporated into all digital media devices to ensure universal protection for digital content and universal access to such content for consumers.

Personal computers and TV sets would be manufactured with encoding to prevent illegal copying or redistribution. If an agreement is not reached after a year, the Federal Communications Commission would have the authority to im-

pose a standard.

Hollings, chairman of the Senate Commerce Committee, has four cosponsors on his bill: Sens. John Breaux, D-La.; Barbara Boxer, D-Calif.; Bill Nelson, D-Fla.; and Daniel Inouye, D-Hawaii. The controversy regarding the anti-piracy bill began last year when news of the proposal surfaced (*Billboard Bulletin*, Oct. 24, 2001).

Proponents say the bill's aim is to ensure content is secure and to spur the growth of high-speed broadband Internet access and digital TV. Opponents say the measure would grant too much control over how consumers use technology. The Motion Picture Assn. of America and the Walt Disney Co. are the leading supporters of the measure and are joined by the Recording Industry Assn. of America. AOL Time Warner and Intel are among its opponents.

The committee's ranking Republican, Sen. John McCain, Ariz., also has concerns: A spokeswoman says, "He's apprehensive about the government trying to select winners and losers." A hearing has not yet been scheduled.

Capitol Hill Airs Online Worries

House Committee Investigates Internet Complaints

BY BILL HOLLAND

WASHINGTON, D.C.—House Judiciary Committee chairman Rep. F. James Sensenbrenner Jr., R-Wis., has turned his attention to "growing Internet piracy" and complaints by independent online music services that the major labels are making it difficult for them to get non-discriminatory licensing.

Sensenbrenner, no fan of the music industry, has sent a letter to "interested parties" asking for written comments by April 8 on how to best deal with the controversial issues. He and lawmakers on the Judiciary's Subcommittee on Courts, the Internet and Intellectual Property will then evaluate the responses to see "whether consensus exists on meaningful solutions to address identifiable harm."

Sensenbrenner is said to want to craft a compromise version of H.R. 2724, the Music Online Copyright Act (MOCA) introduced by Reps. Rick Boucher, D-Va., and Chris Cannon, R-Utah, both of whom signed the letter. Rep. Howard Coble, R-N.C., chairman of the subcommittee, also signed on, as did Reps. Howard Berman, D-Calif., and John Conyers Jr., D-Mich. Berman and Conyers say they have problems with some MOCA provisions. The subcommittee held a hearing regarding online music issues in the closing days of the last session (*Billboard*, Dec. 22, 2001). Most Hill insiders say that only legislation that finds a broad con-

sensus of members has a chance of passage this session.

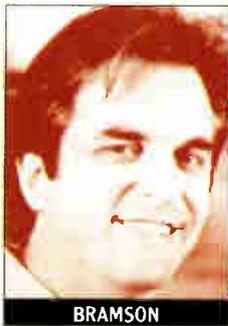
There are other issues at play. At the recent Billboard/Airplay Monitor Radio Seminar in Miami, Conyers reiterated his concerns about the treatment of recording artists under California's seven-year rule and the allegations of near-payola behavior between radio stations, indie promoters, and labels. Berman has written to the Department of Justice to ask for an investigation of the practices (*Billboard*, Feb. 2). It is unclear whether these other concerns will be aired in a planned meeting following the April 8 deadline for comments.

In a related development, the Senate Judiciary Committee held a hearing March 14 to ask industry leaders whether the government should step in to try and halt digital-movie and music copying on the Internet and force electronic hardware manufacturers to modify their products.

AOL Time Warner co-CEO Richard Parsons said that the problems of infringements and illegal distribution "should be worked out in the marketplace." But Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA), who did not testify but submitted written testimony, said the RIAA's members "fear that the marketplace may not be working" and left open the possibility of asking the government to step in to "adjust the incentives that enable legitimate commerce in copyrighted works."



Executive Turntable



BRAMSON



BRIGGS



DONNARUMMA

RECORD COMPANIES: Danny Bramson is named president of Warner Music Group Soundtracks in Burbank, Calif. He was executive VP of soundtrack development for Warner Bros. Records.

Gary Briggs is named president of Vapor Records in Santa Monica, Calif. He was VP of artist development and marketing for Warner Bros. Records.

Tom Donnarumma is promoted to senior VP of sales and marketing for Columbia Records Group in New York. He was senior VP of sales for Columbia Records.

Rick Baumgartner is named VP of national promotions for Broken Bow Records in Nashville. He was director of marketing/music meeting for Radio and Records.

Maria Ferrero is named senior director of media and artist relations for Metropolis Records in Philadelphia. She was director of publicity

and marketing and retail coordinator for Emagine Entertainment.

Tiara Mukherjee is named director of urban media for ArtistDirect Records in Los Angeles. She was music editor for *Interview* magazine.

Nodia Gilbert is named East Coast regional marketing director for MCA Records in New York. She was A&R manager for Columbia House.

Darcell Lawrence is promoted to director of joint ventures/A&R for Def Jam/Def Soul Records in New York. She was A&R project coordinator.

Warren Gesin is named associate director of crossover promotion for Universal/Motown Records Group in Los Angeles. He was associate director of crossover promotion for Priority Records.

PUBLISHERS: Jody Gerson is promoted to executive VP of U.S. for EMI Music Publishing in Los Angeles. She was senior VP of West Coast creative.

BY ED CHRISTMAN

NEW YORK—A lawyer representing songwriters in two class-action lawsuits filed against record clubs Columbia House and BMG Direct estimates that the companies could be unfairly siphoning upward of \$100 million a year that is actually owed to composers by systematically paying only three-quarters of the statutory rate.

That dollar estimate was made by Neville Johnson, a lawyer with the Los Angeles-based firm Johnson & Rishwain, which is representing the plaintiffs, along with the firm of Blecher & Collins, which is also based in Los Angeles.



The lawsuits, filed Feb. 23 in the California Superior Court for Los Angeles County and March 21 in the U.S. District Court in Los Angeles, allege that the record clubs pay what is known as the controlled composition rate, or three-quarters of the statutory rate, to some 100,000 songwriters, even though those songwriters did not consent to any reduction in royalties.

Record clubs license albums from labels, generally at a reduced artist royalty rate. For songwriters, record clubs generally pay three-quarters of whatever rate was agreed upon when a song is included on an album. Such song-inclusion agreements generally carry a reduced rate



for future record-club licensing.

The plaintiffs listed in the lawsuit filed in the California Superior Court are Leroy Preston, James Griffin, Susan Hardin, Damion Hardin, and Babette Ory, while the suit filed in the U.S. District Court of California lists Ory as plaintiff.

In moving to attain class-action status, the lawsuits say that they represent all songwriters who wrote

songs incorporated into records sold by Columbia House and BMG Direct (known to consumers as BMG Music Services) who are not paid at the full statutory rate mandate and who did not consent to any reduction or diminution in royalties when the records were licensed to the clubs.

According to one of the attorneys handling the case on behalf of the plaintiffs, the lawyers filed a similar lawsuit in the federal court a month later in case the record clubs tried to pre-empt the state case via federal copyright laws (*Billboard Bulletin*, March 26).

Representatives of the record clubs were not available for comment.



The 'Bitch' Is Back. Singer/songwriter Meredith Brooks has signed with Gold Circle Records. Her first album with the label, *Bad Bad One*, will be released May 21. Brooks, pictured with Gold Circle president/CEO Rob Dillman, left, and Gold Circle senior VP/GM Tom Gordon, right, says the title represents the "fearless creativity" she tapped into while recording the set. Brooks' biggest hit to date was the top 10 "Bitch" in 1997.

ARTISTS & MUSIC

Jeanine Tesori Modernizes 'Millie'

RCA's Album Of Broadway Adaptation Evokes Jazz Age Without Being Derivative

BY WAYNE HOFFMAN

NEW YORK—"Someone said to me, 'Parenting is hard,'" says composer Jeanine Tesori, mother of a 4-year-old daughter. "I said, 'No, musical theater is hard. Parenting is *much* easier.'" Part of the difficulty, Tesori explains, is that musicals have far longer gestation periods than children. That's why it'll be such a relief when her latest creation—*Thoroughly Modern Millie*—takes its first breath on Broadway April 18 at the Marquis Theatre: She's been working on it since 1997.

Lyricist Dick Scanlan had begun work on a stage adaptation of the 1967 Julie Andrews film *Thoroughly Modern Millie*—a musical comedy about a small-town girl coming of age in New York in the '20s—when he and director Michael Mayer asked Tesori to "stitch together" the patchwork of songs. Tesori says, "I signed on to unify music and arrange, not to write."

But her job quickly grew. In addition to tweaking the existing material, Tesori and Scanlan began writing new songs. By the time a pre-Broadway production bowed



TESORI

in La Jolla, Calif., last year, a half-dozen new songs were included. The additions were so well-received that they kept cutting songs from the movie and writing more original tunes. For the Broadway premiere, only a couple of songs from the film remain (including the title number), plus a few standards from the '20s. The bulk of the score was composed by Tesori.

Millie is quite a switch from Tesori's earlier, more serious works. Her award-winning 1997 off-Broadway musical *Violet*—about a disfigured girl traveling through the South in search of spiritual healing—leaned on country and gospel motifs. Her score to Nicholas Hytner's 1998 Lincoln Center production of *Twelfth Night*, which earned a Drama Desk Award, was modern and exotic. "I tend to work on dark themes," Tesori says, "so [*Millie*] was a change for me. It's wonderful to hear an audience laugh. It's hard work, but the goal of truly entertaining is new for me."

Despite the thematic leap from her prior work, Tesori was perfect for the job, Scanlan says: "Jeanine has a combination of ferocity, devotion to story, and commitment to melody. Unlike many of her contemporaries, she is a melodist. She writes songs that sound fresh but are still melodic."

Mayer agrees: "*Millie* is a classical American musical comedy, and you have to have melodies for this kind of show to work. Jeanine has got that ability in spades."

Tesori says *Millie* was inspired by the film but isn't a strict copy. Similarly, her music aims to evoke the jazz age without sounding derivative. "The show has the joy of that time, the joy of solo instruments and that four-on-the-floor beat, where music was breaking out after the First World War. But harmonically we go in different places; there are things I place in counterpoint that wouldn't have happened back then. I was inspired by what people were doing back then, rather than trying to re-create it."

RCA Victor will record *Millie* April 22 and release the cast album, to be produced by Jay

David Saks, in June. RCA Victor Broadway consultant Bill Rosenfield says, "Jeanine and Dick are young people, but they've written this old-fashioned musical comedy that respects the form and doesn't deconstruct it the way most modern theater writers do."

Bart Greenberg, buyer for soundtracks/vocals at Tower Records' Lincoln Center location in New York, says, "*Millie* is being looked at as one of the big hopes for a new musical this season." He adds that its success could boost sales of *Violet* and *Twelfth Night*, which are both available on Resmiranda Records: "If this show is successful, people will come back looking for her earlier work."

Rosenfield predicts *Millie* will mark a turning point for Tesori: "This will be the leap where Jeanine joins the major leagues. Because what she's doing is such a commercially oriented project, in the eyes of the Broadway community, she becomes a major player."

'Let's Roll' Collection Benefits Todd Beamer Foundation

BY DEBORAH EVANS PRICE

NASHVILLE—Wynonna, Nicole C. Mullen, Yo Yo Ma, Chaka Khan, Jeff Carson, and Selah are among the artists contributing their talents to *Let's Roll*, a special tribute CD benefiting the Todd M. Beamer Foundation. The project is a salute to Beamer, one of the passengers on United Airlines Flight 93, which crashed in a Pennsylvania field Sept. 11, 2001. Beamer used the phrase "Let's roll" before he and fellow passengers attempted to overcome the plane's hijackers.

Let's Roll is the brainchild of Tony McAnany, one of the men in Beamer's prayer group and a close friend of the Beamer family. McAnany, previously global VP of A&R at Sony Records and producer of the multiplatinum *Chant* record, owns a studio in New York.

"When [Beamer's widow] Lisa got the transcript of his actions on the plane [heard via an airphone call Beamer made to an emergency phone operator], everybody was moved to do something. Lisa started the Beamer Foundation," McAnany says. The organization benefits children who lost a parent in the Sept. 11 tragedies and will carry on Beamer's desire to positively affect youth. "Lisa asked me if I would write a song that would commemorate his heroism... His specific actions are an incredible example of how just one person with real faith, at the worst time in life, can call upon that faith to give them strength to perform courageous [actions]. He was a great guy, but he was just a regular guy."

McAnany wrote the first single from the album, "I See You in His Eyes," with Word recording artist Mullen and her husband, David. "We sat down and just prayed real hard to God to help us do justice to his memory," Nicole C. Mullen says of writing the song for Beamer. "The first verse talks about Lisa looking at her sons and seeing Todd in their eyes... It's for Todd, but it's

also for the firefighters, the police officers, and anyone who rose to the occasion."

The album's title cut is performed by Christian rock trio dcTalk. Wynonna contributes "Carry On," and the project also features a recording of "The Lord's Prayer," which Beamer recited with the operator before confronting the hijackers. "The Lord's Prayer Suite" features a choir that includes Steven Curtis Chapman,

Phil Keaggy, Joy Williams, Out of Eden, Plumb, Jennifer Knapp, and Mark Stuart of Audio Adrenaline, as well as spoken appearances by Tom DeLay, majority whip of the U.S. House of Representatives; U.S. Congressman J.C. Watts (R-Okla.); and the men from Beamer's prayer group. The piece concludes with Ma's moving cello work.

Wynonna says the project came together smoothly. "Brent Bourgeois, a producer friend of mine, called me on a Saturday afternoon," she recalls. "I met Tony McAnany that evening. The three of us wrote and recorded 'Carry On' in 24

hours. It was meant to be. I've never had an experience like this in my life."

For several months, McAnany has been in negotiations with Curb Records to release the album. *Let's Roll* was originally slated for a March 11 street date, then was pushed back to April 9. Artists involved have been touting the forthcoming release via national TV appearances, such as Mullen's performances on *Larry King Live* and *Good Morning America*.

However, just before press time, McAnany's negotiations with Curb Records stalled, and it remains to be seen if the album will still surface on the label. McAnany has begun discussions with other record labels interested in distributing the project.

Johnna Hill, music inventory specialist for the Lifeway Christian Stores chain, anticipates the project drawing positive attention, adding: "Nicole's single should really help boost sales."



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The Wait Is Over: Elvis Gets Rowdy

After Bacharach, Von Otter Collaborations, Costello Rocks Again On Island

BY PAUL SEXTON

LONDON—Welcome back to the only new-wave hero whose last record was with a mezzo-soprano and whose next project is “a 200-page score written with a pencil.” Between these projects, Elvis Costello is rockin’ again.

Not that he cares to use the word “rock” to describe *When I Was Cruel*, due April 23 on Island in the U.S. and a day earlier in the U.K. on Mercury. “Rowdy rhythm” is the phrase Costello uses to capture the mood of the collection that follows *For the Stars*, his recent collaboration with Anne Sofie von Otter released last year, and 1998’s project with Burt Bacharach, *Painted From Memory*.

Costello says, “Some people might think that because this record has two [members of his former band, the] Attractions on it [keyboardist Steve Nieve and drummer Pete Thomas], it must naturally be the successor to [1986’s] *Blood & Chocolate*. But it’s not in any way rooted in the past.”

While the new album is full of forceful motifs reminiscent of Costello’s earlier work with the Attractions—supporters at triple-A and college formats are already embracing the lead track, “Tear Off Your Own Head (It’s a Doll Revolution)”—*When I Was Cruel* is a Costello recording full of present-tense energy.

Island president Julie Greenwald is unequivocal in her view of the project. “I totally think of it as a rock record. But it’s very contemporary. He has an amazing past, but he really wanted us to make sure we were focusing on today.”

When I Was Cruel introduces strident basslines by new band member Davey Farragher, the effective use of a one-word sample (a device Costello had previously eschewed) by 1960s Italian singer Mina on “When I Was Cruel No. 2,” and some distinctively devilish word games. The latter track quotes from Abba’s “Dancing Queen,” while on “Episode of Blonde,” in a line credited to his wife Cait O’Riordan, he sings: “Every Elvis has his Army, every rattlesnake his charm.”

“There was a great liberty offered by this record,” says Costello, now happily living in Dublin. “I recorded much of it at home, with an idiot box of rhythm. I already knew how it should go, because I planned to make the record in 2000. But the company never seemed stable

enough to risk it. In the end, it gave me more time to write it.”

His frank assessment of the reorganization that was going on within the Universal Music Group has a happy punchline: “There have been so many changes there. I’ve ended up being one of the longer-term people, but I have to say I like this gang better.”

In marketing the project, Greenwald believes that there are two different types of fans to go after: “College kids and people like 35-year-old

James McGuigan, manager of Retro Blue, a retailer in Aberdeen, Scotland, says *When I Was Cruel* “is probably not a major first-week seller, but it’ll do well slowly, on mail order and in the shop. New albums by older artists tend to do well for us—for example, the new Neil Young. Even Elvis’ last one with Anne Sofie von Otter did OK. The recent reissues [Rhino’s remastered *This Year’s Model*, *Blood & Chocolate* and *Brutal Youth*, among others] have been quite popular.”

James Lonten, manager of a Borders Books & Music in New York, concurs, adding that Costello is a “cachet artist who’s not really part of the pop fray. He’s reached the point where he doesn’t have to scratch and fight for listeners. He has them. There are a lot of people waiting for him to make a contemporary rock record. This is a great record. It’s going to do extremely well.”

Of his frequent ventures outside the rock mainstream, Costello says, “I never thought of it like a conversion to a new religion. I think, you know, I put myself wholeheartedly into everything, I don’t consider anything as a side project, and I’m not usually one to worry about sales, but the audiences for *Painted From Memory*, *The Juliet Letters* [his 1993 album with the Brodsky Quartet], and even the Anne Sofie record have not been inconsiderable.”

The week before the U.S. tour, in a juxtaposition that he says epitomizes the two-tier nature of his Universal deal, Costello will be in the studio with conductor Michael Tilson Thomas and the London Symphony Orchestra for the Deutsche Grammophon recording of his first full orchestral score, *Il Sogno*. Written, as he says, across 200 pages “in pencil,” it was commissioned by Italian dance company Aterballetto, which will perform *Il Sogno* at Royce Hall in Los Angeles in July as part of Costello’s UCLA Artist in Residence season.

Happy to chat about any aspect of music, from the success of *O Brother, Where Art Thou?*—a live performance of which he recently hosted at New York’s Carnegie Hall—to Brian Wilson’s live shows in London in January, Costello expresses a sense of carpe diem.

“I’m not going to repeat the past, but I can run most people ragged in terms of volume of work—I don’t fall down very easily. I just want to take full advantage while I’m feeling as alive as this.”



‘Some people might think that because this record has two Attractions on it, it must naturally be the successor to ‘Blood & Chocolate.’ But it’s not in any way rooted in the past.’

—ELVIS COSTELLO

males who grew up with him and need to be reminded of him.”

Costello is “working his ass off,” Greenwald says, on promotion, including major TV chat shows, MTV2, Internet activity with Amazon and MSN, countless press outlets, and a showpiece April 18 date in New York (two days after one at London’s Astoria) in the lead-up to a U.S. tour beginning in May.

Costello, who now manages himself, is booked by Marsha Vlasic at MVO in New York for North America and by Barrie Marshall at Marshall Arts in the U.K. for the rest of the world. His songs are published by Sideways Songs and administered worldwide by BMG Music (ASCAP).



SILVER RAITT: Bonnie Raitt has been making albums for more than 30 years and, through all this time, she says her motivation for recording remains as it always has: “I make them for exactly the same reason I did in the beginning—so I have 10 or 12 new songs to play when I go on the road. It’s as simple as that.”

Her 12 new traveling buddies—encased on *Silver Lining*, her first studio album since 1998’s *Fundamental*—will undoubtedly prove



to be worthy of Raitt, who hits the road March 30.

The album, out April 9 on Capitol, combines Raitt’s trademark sassiness with an often heartbreaking vulnerability and takes its name from a David Gray track (featured on his multiplatinum *White Ladder*). “I was so thrilled that David broke onto the scene when he did,” she says, “but I was like ‘Oh no, they’re going to release it as a single!’”

Her first single from *Silver Lining*, “I Can’t Help You Now,” was penned by Tommy Sims, Wayne Kirkpatrick, and Gordon Kennedy, the trio behind Eric Clapton’s “Change the World.” Raitt knew it was a keeper the minute she heard it. “I’d been waiting for a song that was catchy and funky and musical with kind of a hook in it, and that’s when I knew I could go into the studio. Until you get a record that’s a single, it’s not really time to make an album. By about March [2001], I [had] enough [songs] to call [her co-producers] Mitchell Froom and Tchad Blake and say ‘Saddle up, we’re going back in.’”

The track is doing well at adult-oriented formats, including triple-A stalwarts KFOG San Francisco,

WRLT Nashville, and KGSR Austin, but Raitt admits she is a bit rankled by radio’s youthful obsession. “[I never expect] someone my age [to sell] 10 million records anymore, because the radio situation is just so consolidated and a little bit ageist. It’s really hard [for] artists over 40 [to get] their new music played . . . It’s unfair that this huge demographic that was obviously interested enough to buy [1991’s] *Luck of the Draw* may or may not know I have a new album out unless I go on TV.”

Luckily, TV still provides a haven for Raitt. She’ll be on the *Late Show With David Letterman* April 24, *The Today Show* April 29, *Rosie O’Donnell* April 30 and *The Tonight Show With Jay Leno* June 19. She is also taping an episode of *Austin City Limits* that will run in October.

Other top tracks on the album include the good timing, down-and-dirty “Gnawin’ on It,” a paean to sexual desire written by Raitt and guitarlinger Roy Rogers.

“I went to his house and I said, ‘You’ve been married a long time, man. How do you keep it hot?’ I said, I want to write a song about ‘I can’t wait to get you home,’ because that’s the way I feel. I try to get people to leave their job and meet me at 3 o’clock. It’s like a siren call,” she says with a throaty laugh. “I wanted to play a song that made me feel exactly like I was getting it.”

The album ranges from that raw sensuality on “Gnawin’ on It” to the breathtaking anguish of closer “Wounded Heart,” penned by Jude Johnstone. “It’s the saddest song I’ve ever sung,” she says. “I couldn’t get over it when I heard it, and I could only sing it one time. I didn’t even make it through the end, really.”

She wonders if she’ll be able to sing it on the road without tearing up, but she says she can’t wait to find out. “Oh man, I love playing live! What’s not to love? Do you get tired of sex and great food? It’s the same thing. If what gets you off gets you off, why would it stop being interesting? The people I hang out with still really love it, and we can’t believe we get to do this for a living. It’s the most incredible blessing to have people love you for what you do that’s coming from your heart like that. How hard is it to have 3,000-10,000 people screaming how much they love you?”

Century Media Boxes Iced Earth With 'Dark Genesis'

BY CLAY MARSHALL

LOS ANGELES—Cult favorite Iced Earth caps one chapter in its career with *Dark Genesis*, a five-CD boxed set issued Tuesday (2) by Century Media.

The limited-edition release includes remixed and remastered pressings of the Indiana metal band's first three albums, along with a new, full-length set of covers and the six-track demo with which the act scored its deal in 1990.

The covers CD, *Tribute to the Gods*, completes Iced Earth's contract with Century Media and will be individually released by the label this summer. Guitarist/songwriter Jon Schaffer explains that the purpose of the recording—which features renditions of hard-rock standards by the likes of Kiss, Iron Maiden, and AC/DC—was



to demonstrate the roots of the group.

"Those are the bands that influenced me the most as a songwriter," he says, "and the ones that are responsible for the sound of Iced Earth."

Dark Genesis—which features deluxe packaging, including detailed artwork and a 32-page book—was issued four months ago in Europe, where it has sold more than 30,000 copies. In line with the boxed set's history-of theme, Iced Earth (managed by Carsten Otterbach of Dortmund, Germany's Direct Promotion) subsequently embarked on an ambitious tour that featured three-hour concerts that were split into three separate sets.

The final sets of the European shows comprised material from the act's most recent studio album, *Horror Show*. Since its June 2001 release, that record has sold 53,000 copies in the U.S., according to SoundScan. Century Media VP/GM Marco Barbieri says, "By selling that number of records—and appealing to such a broad variety of fans, stylistically, as well as age-wise—they're transcending some of the genre's boundaries."

Iced Earth will begin a tour to support *Horror Show* April 8, with labelmates In Flames and Jag Panzer supporting. The trek is booked by Tim Borre at Face the Music Touring in Bedford, N.J.

"The tour is going to do well," says Scott Davidson, PD of Chicago's *Rebel Radio* specialty show on WKTA. "They're a premier metal band. [*Horror Show*] has been in our top 20 since a month before it came out, and I've played every song on the album on the air."

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Sanctuary Re-creates Iron Maiden Catalog In Honor Of 'Beast'

BY WES ORSHOSKI

NEW YORK—Don't let anyone tell you that Sanctuary doesn't know how to throw a party.

To celebrate the 20th anniversary of the release of *The Number of the Beast*, metal giant Iron Maiden's breakthrough album, the label (in concert with Metal-Is and Columbia Records) has showered the group's entire catalog (save 2000's *Brave New World*) with the type of reissue treatment dreamt of by music fans and hardly ever given to metal acts.

Fifteen albums—from 1980's eponymous set to 1998's *Virtual XI*—have been lovingly re-created with remastered music, vibrant cardboard sleeves, and striking enhanced segments that detail tours, the band's history, and album artwork and include bonus tracks and videos on a few discs. Limited quantities of each disc will also be reissued as vinyl replicas, meaning that each disc will be delivered in cardboard gatefold configurations.

What's more, the wave of reissues coincides with Portrait/Columbia's CD/DVD-Video release of the band's January 2001 show at the Rock in Rio festival and the arrival of McFarlane Toys' first of two action figures saluting the band's ghoulish mascot, Eddie. The reissues and the *Rock in Rio* album hit stores March 26; the *Rio* DVD is slated to arrive in May. Meanwhile, the first Eddie action figure—modeled after the version of the mascot seen on the cover of 1981's *Killers*—is already in stores. The second figure, inspired by the cover of 1983's "The Trooper" single, will arrive this fall.

Frontman Bruce Dickinson says with a laugh that the reissues have offered him a peek at some of those classic metal stage outfits he and his bandmates once so proudly wore. "To me, that's the best part—looking at those old pictures, because I've forgotten about half the shit we used to wear. It's kind of fun."

Aside from being good for a trip down memory lane, he says there's also two important advantages to having the band's catalog so lovingly remade: With all the bonus material available on each disc, they could help cut down on piracy. Secondly, they are reminding many of—or possibly introducing many to—the band's often-overlooked versatility.

"They allow people to take stock and listen to the music with fresh ears," Dickinson says. "I've talked to a lot of journalists [about the reissues] lately, and they're surprised at how contemporary these records that were made 20 years ago sound right now. And they're also surprised at the variety of music the band has made over the years, because the conventional wisdom is that Maiden has this monolithic kind of style—all we do is go off and gallop away into the sunset playing 'The Trooper,' you know, or 'Number of the Beast.' And nothing could be further from the truth."

In recent years, the band's catalog

has been in disarray, and obtaining certain albums has proved problematic, according to Vince DeLeon, catalog buyer for the Troy, Mich.-based Harmony House chain. But thanks to Sanctuary and Columbia, the Maiden catalog is now back on the streets, reissued properly: "They've done a great job. They're doing it right by putting all the records out together and not three now and



three later. And they've put some marketing dollars into this, with the slip covers, bonus tracks, and especially the vinyl replicas. They've really done their homework."

Sanctuary VP of marketing Cory Brennan says the labels had no choice but to go the extra mile. "When you have a fan base as passionate as Iron Maiden's, you have to do it properly, or they're gonna know you didn't put

your heart into it," he says, adding that the entire group of rereleases will be promoted together at retail in stand-alone cardboard bins.

Iron Maiden is managed by Sanctuary Music Management and booked by John Jackson at Helter Skelter in the U.K. and Rick Roskin at Creative Artists Agency in the U.S. Its songs are administered by Zomba Music Publishing.

Albums Covered

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11/14/64	3	38	●	12 x 5				\$40
3/20/65	3	53	●	The Rolling Stones, Now!				\$40
6/7/65	1	66	●	Out Of Our Heads				\$40
12/11/65	4	33	●	December's Children (And Everybody's)				\$30
4/16/66	2	50	●	Big Hits (High Tide And Green Grass)				\$20
7/9/66	2	48	●	Aftermath				\$20
10/17/66	2	41	●	got Live If you want it!				\$20
1/18/67	3	25	●	Between The Buttons				\$20
1/22/67	3	30	●	Flowers				\$20
12/23/67	5	32	●	Their Satanic Majesties Request				\$20
12/14/68	2	32	●	Beggars Banquet				\$20
6/12/69	2	44	●	Through The Past, Darkly (Big Hits Vol. 2)				\$20
				Let It Be				\$20
				Let Yer Ya-Ya's Out!				\$20

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				Let It Be				\$20
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KMFDM Is Back With 'Attak' On Metropolis

BY MOIRA MCCORMICK

CHICAGO—After disbanding three years ago, pioneering industrial act KMFDM—whose career spanned 15 years and 10 albums—returns April 19 with *Attak* (Metropolis).

Founder and group leader Sascha Konietzko says that the catalyst in the band's re-forming was "public demand."

The seeds of KMFDM's rabid fan

following were sown 1991, when Konietzko moved the band to Chicago from its native Germany, establishing a strong global presence via famed local indie Wax Trax! Records. Following the label's purchase byTVT Records, he then moved in 1993 to Seattle, where he is still based.

Konietzko says KMFDM's dissolution in 1999 came as a result of

"lots of stress and pressure, as well as differences in vision and drive."

The split, he adds, was a matter of "stopping the machinery and switching the power off." KMFDM's 10th



KONIETZKO

set, *Adios*, was issued in April 1999.

By then, the band consisted only of Konietzko and Tim Skold, a native of Sweden who joined KMFDM in 1997 as multi-instrumentalist/singer/songwriter/co-producer/remixer. The two decided to continue as a duo. "The next step was deciding, 'What do we call ourselves?'" Konietzko says. "We decided to reverse the name—that gave us enough distance from KMFDM and yet kept us close to home."

Konietzko and Skold linked with singer Lucia Cifarelli. They signed to Republic/Universal and released an eponymous set in 2000. The label did not pick up MDFMK's option for a second album, but Konietzko kept writing with Cifarelli. At the same time, Konietzko says, "a build-up of public demand [monitored via the Internet] began for KMFDM to come back." In early 2001, he announced the return of KMFDM and spent the year recording *Attak*.

The album features Konietzko, Skold, Cifarelli, multi-instrumentalist (and longtime KMFDM collaborator) Raymond Watts, and Dutch vocalist Dorona Alberti, among others. The band, whose publishing company is KMFDM Ent. U.S. (BMI), is managed by Charlie Hewitt of Encinitas, Calif.-based Buzz International Group. A CD-5 single for "Boots"—a cover of Nancy Sinatra's "These Boots Were Made for Walking"—was released Feb. 5.

Dave Heckman, president of Philadelphia-based Metropolis Records, notes, "Other industrial bands lean more toward the electronic side, but KMFDM has more guitars and a harder edge. As a label, we represent industrial, new-metal, and alternative acts; KMFDM can reach all three markets."

KMFDM will tour Europe beginning in May. U.S. shows will start in July. Both legs of the tour are booked by Jon Pleeter of the Agency Group in Los Angeles.

Continental Drift



by Larry Flick

GREEN THUMBS: Bands like **Green Rooftops** are a rare, delicious treat. They're not trying to be trendy. They're not trying to sell a zillion records. They're not trying to do more than write and record infectious pop music that's smarter than your average, MTV-aimed ditty.

Consisting of lead singers **Laurie Brand Blackstone** (keyboards, flute) and **Joe Condiracci** (guitar), along with the rhythm section of **Ed Rogers** (drums, vocals) and **Joe Rossman** (bass, vocals), Green Rooftops successfully strive to combine the best elements of traditional, classic pop with fresh new forms.



GREEN ROOFTOPS

The band, all experienced veterans of the downtown New York scene, came together in 1998. Rogers and Rossman, longtime partners in musical crime, became aware of Blackstone through her work with retro-rocker **Richard X Heyman** and had begun working up some material with her.

A little later, Condiracci was called in to complete the picture. He had made an impression on the others as a vocalist in the long-running, much-celebrated *Loser's Lounge* series, and as a solo artist in his own right. At this point, Green Rooftops began performing around lower Manhattan and honing its craft.

Green Rooftops issued their first EP, *Green Rooftops*, in 1999. Deservedly, it was a critically revered recording, rooted in the tradition of the great vocal/pop groups of the '60s.

In late 2000, the ensemble entered the studio again, this

time with recording artist and **Winter Hours** founding member **Bob Perry** in the producer's seat. The result is Green Rooftops' current offering, *The Golden Hour*. As its title implies, the album shines as the group's finest work to date.

The material on *The Golden Hour* covers a broad spectrum of styles, ranging from the '60s-spiked pop of "Do You Still Dream of Me" and "Until Tomorrow" to the bossa nova of "She Gets Away With Murder" and the **David Bowie**-esque "Dissolving."

This is arty fare that also goes down as easy as the sweetest, most radio-friendly pop. And, of course, the best way to consume any of this music is to hear it live. Be sure to check 'em out as they continue to play the New York rock-club circuit.

For additional information, email emrogers5@aol.com or call 212-982-0159.

HAVE ANOTHER COOKIE: One of our favorite "finds" of last year was *All Hell Can't Stop Us* by West Coast punkers **Cookie** (Continental Drift, July 26, 2001). The set was a thoroughly satisfying collection that combined raucous power chords with good-humored lyrics and a future star in frontwoman **Sabrina Rockarena**—a charismatic belter whose voice conjures fond images of **Deborah Harry** and **Patsy Cline**. With the spankin' new *Sweat-Soaked & Satisfied*, the band comes on stronger and more creatively focused.

Rockarena has grown into an assured performer capable of more than merely wailing through a song. She delivers cuts like the glib "Mr. President" and the acidic "Cold" with more nuance and engaging personality. Her cohorts, **Jayme Layme** (guitar) and **Tommy Sparks** (drums), are tighter and know how to sell a hook. And the real improvement of this recording over the band's past material is song structure. Nearly every song here has a sharply drawn chorus and a melody that permanently sticks to the brain upon impact. There's lots here for college and modern rock radio programmers to grab onto—and, needless to say, this is a wise option for A&R execs to explore.

For more information about this project, as well as Cookie's forthcoming U.S. club tour, visit the band's Web site, cookiefactory.com. You can also get a taste of its music by visiting mp3.com/cookie.

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The Classical Score™



by Steve Smith

ALL IN THE FAMILY: On the face of it, a new set of the six sonatas and partita for flute by **Johann Sebastian Bach**, performed by flutist **Susan Rotholz** and fortepianist **Kenneth Cooper** and newly released on the Bridge label, might seem to be an untenable sales proposition. Even priced at two-for-one, the set faces competition from dozens of other versions—some at lower prices, others by household names.

The pairing of a modern flute and a period fortepiano further complicates things: Is this meant to be a historically informed recording or a contemporary interpretation? Open the set and lend an ear, however, and reservations are swiftly dispelled by the duo's authority, grace, and sheer ebullience.

Rotholz and Cooper's decision to record Bach's well-known works

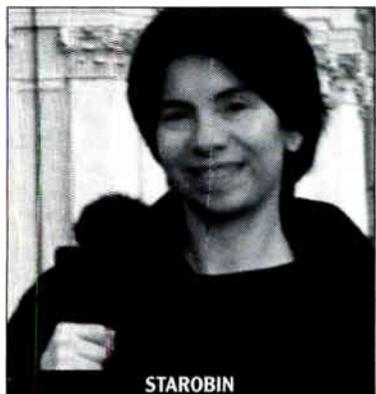
explaining the label's perseverance through the swings and shifts of the recording industry during the past 20 years. It has steadfastly refused to accept categorization, releasing music from all compositional periods and genres and interspersing pristine new recordings with carefully remastered archival material from the Library of Congress. According to Starobin, the key to its sustained vitality is its belief in every artist and project it chooses to release. That philosophy has paid off: During a period of downsizing for both labels and distributors, Bridge has increased the size of its staff and added new distributors for Spain and Switzerland at MIDEM earlier this year. Here in the States, Bridge moved from Koch International to Albany Distribution last spring.

The label's projects continue to reap some of the industry's highest honors. A Library of Congress recital by **Artur Balsam** and the **Budapest String Quartet** earned the Diapason d'Or Award, while a double-CD of recordings from the Marlboro Music Festival was named disc of the year by Chamber Music America. On March 11, the Assn. for Independent Music bestowed its 2001 INDIE Award on violist **Barbara Westphal's** disc of sonatas by **Enescu**, **Vieuxtemps**, and **Clarke**—and it beat two other Bridge nominees.

In May, Bridge breaks new ground with the release of its first DVD-Video, *My Cinema for the Ears*, a documentary by German filmmaker **Uli Aumüller** on electro-acoustic composers **Francis Dhomont** and **Paul Lansky**. Also due in May are a disc of piano works by **Stefan Wolpe** performed by **David Holzman** and a 1975 Library of Congress recital by violinist **Berl Senofsky** and pianist **Gary Graffman**. Releases of music by **Ginastera**, **Villa-Lobos**, and **Mario Davidovsky** and a recent Library of Congress performance by jazz iconoclast **Cecil Taylor** will arrive in the coming months.

As critical hosannas continue to greet each release in Bridge's comprehensive **Crumb** and **Elliott Carter** cycles, additional volumes of each are currently in preparation. (Remarkably, Crumb has been inspired to come out of retirement and compose again; Variations on "Round Midnight," a 25-minute solo piano work, will be premiered in November in New York.)

"That's one way in which we feel we're making a historic contribution," Starobin explains. "There will be many recordings of these works over time, but people will always be able to turn to these and say, 'The composer was there.' Those are very special things."



STAROBIN

with fortepiano was based on informed speculation. Bach wrote the E-major sonata for a visit to the court of **Frederick the Great** in 1747, just after the ruler had purchased several new fortepianos. Coincidence or not, the confluence of events provoked the performers to explore all of the sonatas with the instrument. Few recording companies would have dared to take a chance on their labor of love, but it's exactly the type of thought-provoking project for which the New Rochelle, N.Y.-based Bridge label is known.

Bridge co-founder **Becky Starobin** explains that the release "was a commitment to the performers and performances, which we thought were so special that they really deserved to be out there." Rotholz had come to the attention of Becky's husband, **David Starobin**, a virtuoso guitarist and Bridge's co-founder, when the two performed music by **George Crumb** for a Nonesuch recording by **Dawn Upshaw**. Cooper, a well-known performer and early-music scholar, is also on the faculty of the Manhattan School of Music, where David heads the guitar department.

Such personal connections form the girding that supports Bridge,

In The Works

• On June 4, Capitol Records will issue the Doves' *The Last Broadcast*, the follow-up to their Mercury Music Prize-nominated *Lost Souls*. Extensive U.K. and North American tours are planned for late spring/early summer. Produced by the band with the assistance of Steve Osborne (Happy Mondays) and Max Heyes (Primal Scream, Paul Weller), the 12 tracks that constitute *The Last Broadcast* touch on a broader range of emotions than those explored on *Lost Souls*. "There Goes the Fear" is the first U.K. single, shipping to programmers later this month. A U.S. radio track will be confirmed shortly.

• Spitfire Records has signed venerable punk/hard-rock artist **Danzig**. The deal will be christened with the release of *Danzig 777: I Luciferi* May 21. The set will be launched with two singles, "Wicked Pussycat" and "Dead Inside," which will ship to rock radio and metal specialty shows at the end of March. An extensive tour of the U.S. is planned for this spring.

• On May 7, Mojo/Jive act **Goldfinger** will offer *Open Your Eyes*, its first studio set in two years. Lead singer/guitarist **John Feldman** handled production chores for the punk-fortified recording. The title track shipped to modern rock radio March 18. Among the set's highlights are "FYN," a song criticizing Ted Nugent for his hunting habits, and "January." The latter song features guest harmonies by Benji of Daylight/Epic band **Good Charlotte**.



Rusby on the Road. British folk singer **Kate Rusby** has been touring steadily in support of her current album, *Little Lights* (Pure Records). The artist embarks on a U.S. tour April 10 in Columbus, Ohio, and she says that she is planning a special July concert that will be "at a stately home and will involve my band, fireworks, lots of special guests, picnics, and more." Other Rusby's tour dates include April 12 in Chicago, April 20 and April 25 in New York, April 21 in Philadelphia, April 27 in Seattle, April 30 and May 1 in San Francisco, and May 3 in Los Angeles.

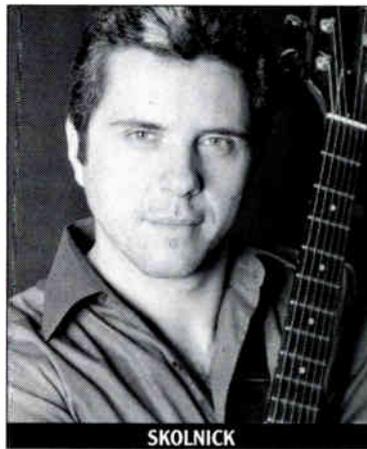
Jazz Notes™



by Steven Graybow

WORLDS COLLIDE: From the mid-to-late '80s, nearly every kid who aspired to play the guitar was captivated by such rock acts as **the Scorpions**, **Ozzy Osbourne**, and **Kiss**—bands that merged over-the-top guitar playing with songs that featured catchy, melodic hooks.

One of those kids, **Alex Skolnick**, was fortunate enough to be a member of a successful band, the speed-metal quintet **Testament**, which he joined at age 16 and with which he recorded five albums for Atlantic between 1987 and 1992. Skolnick was known both for his



SKOLNICK

technique and for the subtle colors and harmonic shadings that he lent to the band's songs, giving Testament's music a sophistication that eluded many of its peers. As it turns out, the source of Skolnick's ever-widening sonic palette was the result of his increased interest in and subsequent study of jazz.

"In high school, I was drawn to heavy metal, mostly because of the guitar," recalls the Berkeley, Calif., native. "When I was 19, I saw **Miles Davis** on television with one of his electric bands, and it blew my mind. I did not realize that jazz could be played with so much energy and fire. At the same time, I was building a career as a heavy metal guitarist, I began buying jazz albums by **Keith Jarrett** and **Chick Corea**, and studying jazz when Testament was not on the road."

Skolnick left Testament in 1992 with an eye on continuing his studies. He moved to New York and eventually enrolled in the New School University's jazz department, where he earned a bachelor of fine arts degree in jazz. On March 5, he released his first acoustic jazz album, albeit one with a twist: All of the meticulously arranged songs come from the canon of the rock bands that inspired him in his youth. Titled *Goodbye to Romance: Standards for a New Generation* (Skol Productions, available at alexskolnick.com), the project features

Skolnick, along with New School alumni **John Graham Davis** (double-bass) and **Matt Zebroski** (drums) performing songs by the Scorpions, Osbourne, Kiss, the **Who**, and **Aerosmith** in a traditional acoustic jazz setting.

"After stepping away from this music for a number of years, I returned to it with a fresh perspective and heard harmonic possibilities that I was not aware of before," says Skolnick, who admits that it took 10 years of studying jazz before he felt comfortable enough to record a project of acoustic, improvisation-based music. The project's genesis literally came to the guitarist in a dream: "I woke up with a melody in my head and couldn't remember where it came from. I set it to a bossa nova groove and arranged it as a solo guitar chord melody. Eventually, I remembered the source of the melody—it was the Scorpions' (1982) song 'No One Like You.'"

While the source material may originate from far outside the jazz world, the Skolnick trio's work falls squarely within the jazz tradition. They have taken the songs that their generation grew up with and reinterpreted them, utilizing the language of jazz. With its creative arrangements and energetic improvisations, *Goodbye to Romance* is a solid first outing for the trio's leader, who makes a definitive statement by telling the listener who he is, where he came from, and where he is going (for fun, the guitarist switches to electric guitar for the outro of Osbourne's "Goodbye to Romance" and the mid-section of **Black Sabbath's** "War Pigs.") He further places his own stamp on the project by including two of his own compositions, "Skol Blues" and the **Bill Evans**-inspired "Ofri," both of which originated as assignments in his jazz composition class.

Skolnick hopes that his interpretations will not only open the door for potential jazz fans to discover the music but will draw attention to the positive attributes of the songs and the musicians that composed them.

"I feel like there is a whole generation of music fans who don't have a lot of new music to listen to," he says, adding that "a lot of them are opening up to types of music they never listened to before, such as jazz, and these songs are forms that they can relate to. They didn't grow up listening to 'Stella by Starlight,' they grew up listening to [Kiss'] 'Detroit Rock City' [the project's opening track]. These are great songs, with melodies that have withstood the test of time."

Higher Ground™

by Deborah Evans Price



BACK IN ACTION: Last fall, Higher Ground reported that acclaimed writer/artist/producer/musical visionary **Charlie Peacock** had returned to the industry after a sabbatical (*Billboard*, Nov. 3, 2001). But at the time, it was unclear just how deeply he would plunge back into the sometimes murky waters of the Christian music industry. Now we know.

Peacock has been named interim head of A&R at ForeFront Records and is slated to set up shop April 1 in the company's new offices at the Factory in Franklin, Tenn. In his new post, Peacock will be responsible for directing the day-to-day A&R activities and for providing guidance for ForeFront's A&R managers, **Mark Nicholas** and **Steve Hartley**. He will also work with ForeFront president **Greg Ham** to identify candidates to fill the A&R leadership post permanently and continue to work on his own producer/songwriter/author projects.

Peacock has long been known as one of the industry's most innovative talents. Formerly an artist on Island Records, Peacock has become an integral part of the contemporary Christian community, releasing his own albums on Sparrow and producing such acts as **Avalon**, **Twila Paris**, and **Switchfoot**. Peacock is the only three-time recipient of the Gospel Music Assn.'s Dove Award for producer of the year. He also launched the Re:think

Christian Music Group. **Cindy Arnold** will be the project manager for new media and will report directly to Adkison.

In other changes at ForeFront, VP of A&R and creative **David Bach** and director of promotion **Ken Farley** have left the company. And, as was expected, EMI CMG was not left untouched by the massive cutbacks that left 1,800 employees in the EMI system out of work (*Billboard*, March 30). Approximately 10 staffers are gone, including director of publicity **Jennifer McVey**, director of special markets **Jackie Russell**, EMI Gospel's **Shawn Tate**, and Chordant's **Sherry Parfait** and **Greg Buckler**.



'JOSHUA' FITS WORD: Word Records is releasing the soundtrack from the Epiphany Films movie *Joshua*, which is due in theaters April 19. Starring **Tony Goldwyn** (*American Rhapsody*, *Bounce*, *Ghost*) and **F. Murray Abraham** (*Amadeus*, *13 Ghosts*, *Finding Forrester*), the film is based on the first novel in **Joe Girzone's** successful *Joshua* series, which has sold more than 40 million copies worldwide.

The 16-track collection features six original songs recorded specifically for the film by **Jaci Velasquez**, **Pete Orta**, **Point of Grace**, **Michael W. Smith**, **Brooks & Dunn**, and a duet by **Nicole C. Mullen** with **Mark Schultz**. The project also includes songs by **Third Day**, **Shannon Lawson**, **Wes King**, **Rachael Lampa**, **Downhere**, **Cindy Morgan**, and **Anointed**.

NEWS NOTES: Diamante has signed a distribution deal with Grapetree Records . . . **Alisha M. Swindle** has been named publicity and employee events coordinator for Provident Music Group . . . **Steve Green** will be featured in a Father's Day special airing on the PAX TV network later this year. *Butterfly Kisses: Tribute to Dads* will also include interviews with **Mel Gibson**, **Kevin Costner**, **Bob Carlisle**, **Faith Hill**, and **Tim McGraw** . . . British worship band **Delirious?** is currently on tour in North America with the Deeper USA tour. Worship Together artist **Matt Redman** and newcomers **Everyone** are opening the jaunt, which will hit 20 key markets.

Maranatha Pacts With Provident

BY DEBORAH EVANS PRICE

NASHVILLE—Maranatha has signed an agreement with Provident Music Distribution for the Christian Booksellers Assn. retail market. Provident Distribution is part of Provident Music Group, Zomba's Christian music division. Maranatha releases begin shipping from the Provident warehouse Monday (1). Among the first new proj-



ects streeting under the agreement will be the latest installment in the "Promise Keepers" series, *Promise Keepers Live*, due June 4.

Maranatha COO Randy Alward says there were two reasons for choosing Provident. "They have an incredible distribution system, but it's not only that: We spent time with [Provident COO] Mike Craft and [Provident Music Distribution senior VP] Don Noes and the sales team and found their passions for touching the hearts of Christians and touching the church was a real match to the passion that is shared here at Maranatha."

"Maranatha has a unique ability to keep its finger on the pulse of what's going on in the church," Noes says. "They were on the cutting edge of the modern praise-and-worship movement that really exploded in 1999. We're now more than three years into it, and because of their commitment to the music, church, and worship leaders, they continue to help shape the future of praise-and-worship music."

Based in San Clemente, Calif., Maranatha is a leader in the growing praise-and-worship genre and was distributed by Pamplin for two-and-a-half years. When Pamplin shuttered last fall, Word Distribution began distributing Maranatha audio titles in what Alward calls "a bridge deal." Word will continue distributing Maranatha print music.

"It was a tremendous favor," Alward says of Word Distribution president/GM Mark Funderburg's willingness to handle their interim distribution. However, they opted to seek other distribution, partially because of the company's philosophy of going through various distribution channels. "[Maranatha CEO/president] Tom Vegh and I intentionally have several distribution methods," Alward explains. "It's our philosophy to spread this out."

Maranatha's book product and training resources are distributed by Zondervan, and Maranatha handles its own foreign sales division. "We have separate distribution deals and relationships in 83 different countries," Alward says.

Maranatha is also talking to different companies about general-market distribution. "Praise-and-worship as a genre has grown extensively," Alward says. "Therefore, we've had people knocking on our doors to talk to us."

In The Spirit™

by Lisa Collins



IN WILLIAMS' HEART: With the April 16 release of *Heart to Yours*, Destiny's Child member **Michelle Williams** hopes to strike a gospel chord with the gushing fan base of teens who have made the group R&B's reigning female superstars.



WILLIAMS

"There is a song for everyone—[of] every age," Williams says of the inviting collection of tightly synchronized harmonies that span inspirational and contemporary urban gospel to hardcore traditional.

Album highlights include guest vocals from **Mary Mary**, who groove with Williams on the **Mervyn Campbell**-produced cut "Glad to Be Here (So Glad)"; **Men of Standard**, who back her on the rousing "You Cared for Me"; R&B crooner **Carl Thomas**, with whom she teamed for a remake of **BeBe & CeCe Winans'** classic "Heaven"; and lead single "Heard a Word," produced by the Grammy Award-winning team of **Louis "Buster" Brown** and **Scott "Shavoni" Parker**. Of course, there is her duet with **Shirley Caesar** on the traditional "Steal Away to Jesus" (also featured on Caesar's Grammy Award-winning *Hymns* CD) and "Gospel Medley," where she is backed by her Destiny's Child sisters **Beyoncé Knowles** and **Kelly Rowland**.

"Some people will do gospel when their career fails, but I chose to do it at the height of the popularity of Destiny's Child," Williams explains. "And I didn't want to do it because it was a fad. I wanted to do it because it's in me. It's in my heart."

Due this month, the CD is the first gospel release from Sony's newly launched Music World imprint. It is one of several gospel CDs the singer hopes to release to fulfill a separate recording pact structured by Destiny's Child's manager, **Matthew Knowles**.

Williams points out, "Using the platform that I have with Destiny's Child, I want to send the message of God's word out to the people who buy Destiny's Child's music, as well as those who don't."

Williams will be the first artist to benefit from the new global marketing and distribution agreement forged by Integrity Music, Epic Records, and Sony Music Entertainment (*Billboard*, March 23) for Sony

to expand into the Christian/gospel audience and for Integrity to broaden its mainstream consumer base.

SECOND TIME AROUND: Tonex, the artist behind the most eagerly anticipated gospel debut of 2001, gets a second chance to make a first impression with the April 9 release of *02*, his sophomore project from Verity Records. In fact, the moderate success of his debut release, *Pronounced Toe-Nay*, has not altered the hopes of either Verity execs or industry insiders regarding the potential success of the talented, cutting-edge artist that many say exemplifies gospel's avant-garde.

The first project was released in conjunction with Tommy Boy Gospel. But with the status of that label still up in the air, this CD is being marketed exclusively through Verity/Jive Records.

"We are extremely excited about the fresh new project from Tonex, and we have found the market to be excited as well," Verity VP of marketing **Jazzy Jordan** reports. "That's based on the performance of the first single, 'God Has Not 4got,' which is now in heavy rotation on over 65 key gospel radio stations. We see this as just the beginning. We've completed a concept video for his second single, 'Bout a Thang,' and we believe that will provide even greater momentum, ensuring the success of this project."

The in-your-face title track is a critical look at the music industry, with the San Diego-based artist—who is also an ordained minister—appealing to artists to "flaunt your craft, not your sexuality" while stressing his belief about the responsibility of artists to make songs that inspire human morality. Calling the project a creative metamorphosis, *02* showcases Tonex's vocal strength as a singer, particularly with ballads, as reflected in the cuts "Season," "You," and "God Has Not 4got." Rounding out *02* are the signature high-energy dance numbers and eclectic and innovative pop cuts that first served to draw comparisons with mainstream artists like **Prince**.

"Most people don't think of me as a vocalist," Tonex says, "but you will really be able to hear me sing on this album."

BRIEFLY: **Judith McAlister**, dubbed as "the first lady of worship and praise," is set to record her second CD from Los Angeles-based Judah Records April 26 at the West Angeles Church of God in Christ. *Raise the Praise* is tentatively due in October . . . New in stores (March 26) is **Walt "Baby" Love's Gospel Tracks**—a spinoff of the radio veteran popular syndicated gospel show, *Gospel Traxx*, that marks **Love's** recording partnership with Right Stuff/EMI. The 16-track compilation features cuts by **Yolanda Adams**, **Fred Hammond**, **Aaron Neville**, **John P. Kee**, **Richard Smallwood**, the **Tri-City Singers**, and **Bishop T.D. Jakes**.



label, which was later purchased by EMI Christian Music Group (CMG).

Ham also announced **Mark Adkison** as the newly appointed VP of new media and promotion and commented that "after praying and seeking consultation, I am confident that these appointments will contribute to ForeFront's future growth."

Adkison was previously senior director of new media at EMI CMG, where he was responsible for all Internet partnerships and the development of EMI CMG Web properties. This marks his return to ForeFront, where he was previously senior director of promotion.

Another EMI CMG staffer is moving to ForeFront, which is owned by EMI and is part of the EMI

Prows Weighs In On Las Vegas Touring Market

MGM Grand Garden Arena VP Discusses Pricing, How Arenas Are Becoming Relevant To Entertainment Destinations

BY LINDA DECKARD

SAN DIEGO—Mark Prows is a born-and-bred Las Vegas. For the past eight-and-a-half years, he has worked at the MGM Grand, currently as VP of the MGM Grand Garden Arena.

Prows has watched Vegas develop into a must-play, primary market for all major artists. He recalls the lounge-act stigma that was attached to playing Las Vegas but says it's now a premium date for all class-A tours. Prows says it changed because casinos became big business, run with a billionaire's entrepreneurial flair.

The MGM Grand Garden was the first arena-type venue on the famed Strip. In two years, there will be five

scaling scenarios together, we're really looking at the 35 million tourists visiting each year.

We're loading our marketing campaign to two weeks prior to the show, but really even the week of the event. People stay in Vegas three-and-a-half to four days. They make their entertainment decisions when they step off the plane, to a great degree.

We're also starting to book the type of bands that some of our people said wouldn't bring one casino customer. Richard Sturm, our president of sports and entertainment, and I agreed that a Backstreet Boys date probably wasn't the casino profile, but was important to do out of our relationships with the entertainment industry. Then we find a parent, the person who *does* game, [who] brings [their] kid to town.

There's a perception that you are crazy with your prices—tickets and guarantees. What determines prices?

We get beat up for that unfairly. It's what the act will command in the marketplace, and it's benchmarked on the history of pricing before, many times on the same act. If we've had the Rolling Stones in the marketplace three times and we know that's an A-list artist and they got X-Y-Z in the marketplace, when Madonna rolls around, you benchmark it off the Rolling Stones. It doesn't matter what they're doing on the other parts of the tour.

Paul McCartney tickets are \$350, \$250, and \$125. Two nights—never see him again in Las Vegas. Against some of our other shows, like *O*, now at \$110-\$125, you start to say, 'This isn't really all that bad.' You justify it in a different way.

Did the MGM Grand Garden Arena make a profit in 2001?

Absolutely. There were some of the earlier years when we were heavily divested into boxing that we lost money, but we haven't lost money in the arena since 1995.

We make money off the deals. We don't even charge for parking; we don't have strong concessions deals. If we have to go dark on a weekend for the opportunity to get a major show, we will do that before we ever book a major sports franchise, so we can fill 60 dates to spin the turnstiles.

We're doing about 30 concerts a year, all different sizes. That's enough if it's the right profile. If we make a few million dollars net profit in the arena, we're fine with that.

Other arenas are making about the same margin off their shows. Granted, their gross potential might be \$300,000, and mine is a million. But the bottom line when we talk

about the margin on the show is I might even be making a little less than them. The net effect is if someone is telling you that you have a \$50,000 rental cap on the thing and my gross is \$1 million and theirs is \$600,000, I probably netted a little less off that show.

Are Las Vegas casino properties an impetus for the trend toward building entertainment destinations in which an arena is a component?

Arenas like the Staples Center [in Los Angeles] have a different business model than we do. But they are going to be moving into markets—not necessarily gaming—but markets and revenue streams that are very similar to us

as they get into more mature phases. With Staples Center, they are going to build retail shops, theaters, and other support businesses. A lot of times, they make their money from subleasing their suite sales. So when Lee [Zeidman, the senior VP of operations at Staples Center] says he did this deal over here so he could do this for suiteholders, I say, 'Well damn, Lee, that sounds very much like our casino customer.'

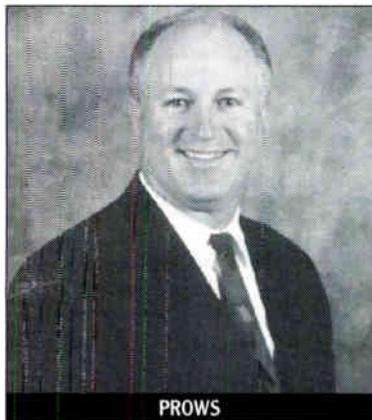
Dallas [American Airlines Center], same thing; Rose Quarter [in Portland, Ore.], same thing. You start to serve a higher structure.

Often when buying a national tour, the deal will include every city but Las

Vegas and a handful of others. Who is carving those markets out?

Most of that is coming from the management of the act itself. That's a natural thing, usually a financial decision. There's a little more here or there, so they use it as a carrot either to award a show to somebody or carve it out as a different part of the deal.

To purchase a national concert tour is to collateralize the expenses and revenue across 20 or 60 dates. If one does well and one poorly, in the aggregate they break even. Anomalies like New York or Las Vegas would become an inordinate collateralization. Vegas is usually the first one they pull out because of the inordinateness in the ticket price.



PROWS

arenas seating more than 10,000 people within a five-mile radius, from downtown to the university side. Prows spoke to *Billboard* about what that means to the touring and venue industries in Las Vegas and nationwide:

Locally, what impact has new construction had on the concert business?

The dynamics of the competitive nature of the marketplace changed when Mandalay Bay was built, seating 9,500 for end-stage concerts and 12,500 for boxing in the round. The paradigm will again change when the Orleans Arena opens in another year-and-a-half, with 10,000 seats maximum in the round. [Grand Garden Arena] goes up to about 17,000 for boxing and nearly 14,000 for concerts.

Somebody may not agree with me, even in our own organization, that Orleans Arena will change the mix when you put it in the marketplace. Are they going to be actively competing for the Paul McCartneys and Madonnas of the world? Probably not. Are they going to take another mid-level strata out of the concert business? I think they will.

We have the attention of all the major acts across the country. There's a lot of money in the market. When we put our pricing and

CCE Increases European Presence With Medusa Acquisition, Ozzfest Dates

BY JULIANA KORANTENG

LONDON—Clear Channel Entertainment's (CCE) ambitions for European growth and a significant presence in the region's music-festival scene continue to hit their stride, with two major new deals.

CCE Europe has signed a letter of intent to acquire a majority-share ownership (49.9%) of Medusa, the holding company of Germany's leading concert promoters that includes Marek Lieberberg, Peter Rieger, Semmel Concerts, Scorpio, and Argo. The seller is CTS Eventim, the ticketing and live-entertainment group, which is disposing of its 49.9% stake in Medusa.

Once the agreement is completed, after due diligence and the CCE board's approval, Medusa will exclusively promote all CCE events in Germany and neighboring German-speaking countries Switzerland and Austria.

It's likely Medusa, which earned about 130 million euros (\$115 million) in revenue last year, will change its name to the CCE brand. Meanwhile, CTS will become Medusa/CCE Europe's exclusive ticket service provider in those markets.

INTERNATIONAL ACCESS

For CTS CEO Klaus-Peter Schulerberg, the new relationship will give his Germany-focused company and Medusa access to CCE's increasingly international reach and opportunities in the live entertainment business. Equally, the deal takes CCE into Germany, Europe's largest music market, plus other significant German-speaking countries.

CCE Europe's music division has already bought independent talent

agencies and promoters in the U.K., Italy, Belgium, the Netherlands, and the Nordic markets and turned them into subsidiaries.

Meanwhile, London-based Michael Rapino, CEO of CCE Europe's music unit, has completed a major step into



RAPINO

Europe's thriving music festival sector. CCE Europe's touring division is extending the U.S./U.K.-originated Ozzfest, the popular rock-music festival founded by former Black Sabbath frontman Ozzy Osbourne and his wife/manager, Sharon, into Continental Europe.

The 16-date Pan-European tour kicks off May 17 and ends June 16. Its markets will include Germany, Ireland, the U.K., Belgium, Portugal, Italy, Switzerland, Russia, Finland, Sweden, Denmark, and the Czech Republic.

Ozzy Osbourne will headline each show, supported by such U.S. rock acts as the Grammy Award-winning Tool and Grammy Award nominee System of a Down, plus local European bands like Germany's Metelium, Dutch act Within Temptation,

and Czech group Skyword.

Despite the event's Anglo-U.S. origins, Rapino is convinced there's a potentially huge following in Europe. "Based on local promoters' expertise, these bands all have a solid fan base in all these markets," he says. "Creating an annual rock festival with a combined lineup will provide a unique experience in these markets. Having Ozzy as the headliner provides the credibility from which to build the event."

The gothic stage sets and apocalyptic surroundings of Ozzfest are a heavy-metal fanatic's idea of paradise. During the 2001 North American tour there were tattoo artists, body-piercing booths, and a free-for-all "purgatory pit" in front of the main stage, where Marilyn Manson, Slipknot, Linkin Park, and a resurrected Black Sabbath performed.

Ozzfest originally launched in Los Angeles in 1996 before becoming a CCE-promoted national U.S. tour the following year. In 1998 and 2001, CCE took it to the U.K.'s Milton Keynes Bowl.

To date, Ozzfest has performed 117 North American shows in front of more than 2.5 million fans, and it has generated more than \$100 million in gross revenue. Last year, 42,000 aficionados attended the Milton Keynes Bowl show.

Clear Channel estimates more than 500,000 people will see Ozzfest this year alone, generating about \$12 million from the European boost.

"When we first started Ozzfest seven years ago, we never dreamed it could become a worldwide event," Sharon Osbourne says. "But now it's what we're working toward."

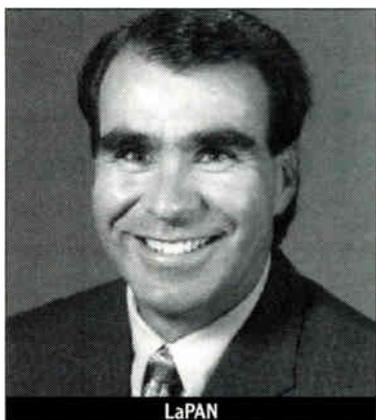
Venue Views™

by Linda Deckard



SURVIVOR GAMES: To compete in a crowded marketplace and to maximize booking and revenue opportunities, management of the university-based **Sun Dome** and of the privately managed **Ice Palace**, both in Tampa, Fla., have formalized a booking alliance. The link, in practice informally for a year-and-a-half, encourages the 20,000-seat Ice Palace to steer events to the 10,000-seat Sun Dome in exchange for a piece of the action.

Representing the Ice Palace—which is run by the Tampa Bay Arena limited partnership—**Rob Franklin** says that in addition to an interest in the Sun Dome arena revenue, the alliance also gives the Palace a chance to grow business at the smaller venue until it has a following large enough to justify moving it to the Ice Palace.



LaPAN

Mike LaPan, manager of the Sun Dome, says that the venue benefited from 14 events, mostly concerts, under the informal agreement. Those included shows from **Tool**, **Ringo Starr**, **Aaron Carter**, and **Snoop Dogg**.

"It's one of the more unique agreements you'll find in the business—to find so-called competitors working together," LaPan says. "But there are certainly opportunities for us to provide them some efficiencies in some of the smaller shows and provide them a revenue opportunity."

With the **Bayfront Center**, the **Lake-land Center**, the convention center, and the fairgrounds also competing for dates locally, LaPan adds, it is not a matter of controlling the marketplace but rather of grabbing a good position.

Like most managers in a competitive market, LaPan is often asked what impact the newer, bigger Ice Palace has had on his building. He declares, "I take great pride in saying, 'They're our partners.'"

HEARD IN CHARLOTTE: There were 192 people registered for the March 23-26 District V gathering of the International Assn. of Assembly Managers in Char-

lotte, N.C., representing venues in the Southeast. The group will meet again March 29-April 1, 2003, in Biloxi, Miss.

Steve Jones, who was there representing the **Spartanburg (S.C.) Memorial Auditorium**, reports that the venue's \$12 million renovation project, completed in October 2000, is now paying off big-time. He had five sellout shows in January and February: **Travis Tritt**, **Down From the Mountain** (the only North or South Carolina date on that leg of the tour), **Third Day**, **David Copperfield**, and **Retrofest**, a Red Cross fund-raiser. Capacity is 3,217, and Spartanburg boasts "the largest theater with the largest stage in the Carolinas now," Jones says. The facility is 51 years old.

Kendall Wall of the **Florence (S.C.) Civic Center** reports that the first sellout for that venue since it opened in 1993 was by the **Gaither Family**. The March 9 date sold 9,000 tickets.

Debbie Kling is executive director for Team Idaho, which is programming the National Governors Assn. summer meeting in Boise. She says entertainment events for the July 13-16 meet, selected to show off the state, include an ice show starring **Brian Boitano** at the **Bank of America Center** and a performance of the Snake River Stampede rodeo at the **Idaho Center**.

SMG IN S.C.: **Dave Holscher** of the **North Charleston (S.C.) Coliseum, Convention & Performing Arts Center** shifts from being an employee of Ogden Entertainment to an SMG staffer. His venue was one of the last few Ogden contracts to be assigned to SMG when Aramark, a part-owner of SMG, bought out Ogden. There are now three remaining Aramark venue management deals—**Dunkin Donuts Center** in Providence, R.I.; **Niagara Falls (N.Y.) Civic Center**; and the **Fargodome** in Fargo, N.D.

In North Charleston, SMG got a five-year extension through June 30, 2011, and the city got a new marquee, paid for by SMG and advertising revenue. Holscher hopes the marquee will be up in the next six months or so. He says the deal is a management fee with an incentive to be determined in 2003.

BITS AND PIECES: The University of South Alabama, Mobile, is searching for a new manager for its **Mitchell Center** to succeed **Beth Wade**, who left the arena management job March 23 to return to Memphis.

The **Myriad Convention Center** in Oklahoma City is now the **Cox Business Services Convention Center**. Cox will provide technology upgrades, advertising, and cash totalling \$1.7 million during the next seven years.

APRIL 6
2002

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BILLY JOEL & ELTON JOHN	National Car Rental Center, Sunrise, Fla. March 3,5,7	\$5,818,001 \$175/\$85	58,226 three sellouts	Clear Channel Entertainment
'N SYNC, GINUWINE	Arrowhead Pond, Anaheim, Calif. March 11-12	\$1,742,987 \$115/\$55	26,525 28,994 two shows	Clear Channel Entertainment
CROSBY, STILLS, NASH & YOUNG	First Union Center, Philadelphia March 5	\$1,083,704 \$225/\$85/\$55/\$39.50	14,035 sellout	Clear Channel Entertainment
'N SYNC, GINUWINE, NSBB, TONY LUCCA	MGM Grand Garden, Las Vegas March 15	\$958,090 \$115/\$75	11,519 14,393	Clear Channel Entertainment
'N SYNC, GINUWINE, NSBB, TONY LUCCA	America West Arena, Phoenix March 14	\$806,218 \$112/\$41.50	12,140 17,442	Clear Channel Entertainment
ENRIQUE IGLESIAS	Radio City Music Hall, New York March 16	\$409,970 \$85/\$35	5,955 sellout	Clear Channel Entertainment
OZZY OSBOURNE, THE TEA PARTY, PROJECT WYZE	Colisee Pepsi, Quebec City, Quebec March 14	\$394,753 (\$630,224 Canadian) \$37.27	10,837 11,926	Clear Channel Entertainment
OZZY OSBOURNE, THE TEA PARTY, PROJECT WYZE	Coral Centre, Ottawa March 13	\$273,745 (\$433,938 Canadian) \$37.53	7,608 8,561	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Van Andel Arena, Grand Rapids, Mich. March 22	\$249,525 \$32.50/\$29.50	8,321 11,288	Clear Channel Entertainment
GAITHER HOMECOMING	First Union Center, Philadelphia March 22	\$240,097 \$29.50/\$19.50	12,402 sellout	Premier Prods.
ENRIQUE IGLESIAS	Air Canada Centre, Toronto March 11	\$234,987 (\$372,854 Canadian) \$43.20/\$30.60	6,105 sellout	Clear Channel Entertainment
DIANA KRALL	Fox Theatre, Detroit March 22	\$228,790 \$75/\$35	4,784 sellout	Olympia Entertainment
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Pensacola Civic Center, Pensacola, Fla. March 14	\$216,340 \$32.50/\$28.50	7,368 8,123	Mischell Prods.
KENNY CHESNEY, SARA EVANS, CAROLYN DAWN JOHNSON	Firstar Center, Cincinnati March 24	\$204,759 \$36/\$27.50	6,418 9,906	Metropolitan Entertainment Group
DIANA KRALL	Chicago Theatre, Chicago March 23	\$198,297 \$73/\$48	3,464 sellout	Jam Prods.
PRINCE	Murat Theatre, Indianapolis March 11	\$197,670 \$100/\$50	2,496 2,517	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS, CAROLYN DAWN JOHNSON	John F. Savage Hall, Toledo, Ohio March 23	\$192,011 \$36.50/\$30.50	6,154 7,055	Mischell Prods.
TOBY KEITH, JAMIE O'NEAL, EMERSON DRIVE	Allen County War Memorial Coliseum, Fort Wayne, Ind. March 16	\$188,710 \$28.25	7,106 sellout	Clear Channel Entertainment
KID ROCK, HEMIGOD	Hara Arena, Dayton, Ohio March 15	\$162,195 \$27.50	5,898 6,000	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS	Stabler Arena, Bethlehem, Pa. March 2	\$159,890 \$38/\$28	4,586 5,090	Jack Utsick Presents N.E., Metropolitan Entertainment Group
BARRY MANILOW	Coach USA Center, Elmira, N.Y. March 7	\$159,188 \$54/\$44/\$34	3,370 3,484	Jack Utsick Presents N.E.
KID ROCK, LIT	Savannah Civic Center, Savannah, Ga. March 1	\$157,221 \$27	6,079 sellout	Clear Channel Entertainment
DIANA KRALL	Drpheum Theatre, Minneapolis March 15	\$151,373 \$62/\$46.50	2,524 sellout	Jam Prods.
KID ROCK, LIT	The Cajundome, Lafayette, La. March 10	\$151,061 \$29	5,209 7,000	Beaver Prods.
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Allen County War Memorial Coliseum, Fort Wayne, Ind. March 7	\$149,888 \$32	4,751 4,817	Dutback Concerts
LEGENDS FEST: LITTLE JIMMY DICKENS, DEL REEVES, FREDDIE HART, & OTHERS	Silver Springs Park, Silver Springs, Fla. March 16	\$147,524 \$26	5,674 10,000	in-house, MSP Inc.
TONY BENNETT	Ruth Eckerd Hall, Clearwater, Fla. March 8	\$144,954 \$100/\$49	2,105 sellout	in-house
STYX & REO SPEEDWAGON	Duluth Entertainment Convention Center, Duluth, Minn. March 3	\$144,410 \$35	4,126 6,000	Jam Prods., Police Prods.
TOM JOYNER RADIO SHOW: THE O'JAYS, THE TEMPTATIONS, THE DRAMATICS	Tower Theatre, Upper Darby, Pa. March 16	\$141,295 \$57/\$47	2,883 3,066	Clear Channel Entertainment
ENRIQUE IGLESIAS	Tower Theatre, Upper Darby, Pa. March 17	\$139,040 \$60/\$30	2,911 3,066	Clear Channel Entertainment
PAT METHENY	Detroit Opera House, Detroit March 7	\$133,160 \$75/\$45	2,398 2,770	Clear Channel Entertainment
BONEY JAMES, DONNIE	Fox Theatre, Atlanta March 10	\$131,869 \$45/\$29.50	3,593 4,674	Clear Channel Entertainment
ENRIQUE IGLESIAS	Drpheum Theatre, Boston March 13	\$131,693 \$55.50/\$35.50	2,738 sellout	Clear Channel Entertainment
TOBY KEITH, JAMIE O'NEAL, EMERSON DRIVE	Roberts Stadium, Evansville, Ind. March 14	\$130,574 \$27.75	4,715 7,240	Clear Channel Entertainment
ROB ZOMBIE, THE DAMNED, SINISSTAR	Universal Amphitheatre, Universal City, Calif. March 16	\$129,045 \$28.50	5,241 sellout	House of Blues Concerts, Goldenvoice

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ALBUMS

Edited by Michael Paoletta

POP

VARIOUS ARTISTS

Pledge of Allegiance Live Concert Recording

PRODUCERS: various
Columbia 54893

System of a Down and Slipknot are the central bands on this scorching, well-recorded chronicle of 2001's popular Pledge of Allegiance festival tour. While a CD cannot capture the intensity of a live event, this one comes pretty close. That's a tribute to the performance skills of the participating bands, each of whom plays with manic, exhaustive energy. Most will come to the set for the familiarity of System's "Chop Suey" or Slipknot's "The Heretic Anthem," but they will leave impressed by the contributions of up-and-coming heavy-rock bands like Mudvayne ("Under My Skin"), American Head Charge ("Seamless"), and No One ("My Release").—**LF**

★ JEREMIAH FREED

Jeremiah Freed
PRODUCERS: Beau Hill, Jeremiah Freed
Republic/Universal 44017

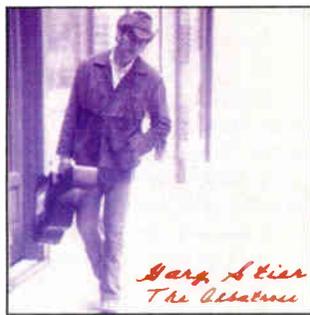
Jeremiah Freed, a videogenic quintet from Portland, Maine, specializes in the kind of larger-than-life, slightly metallic rock that many thought had suffered an unceremonious commercial death more than a decade ago. Well, if the early response to the single "Again" is an accurate indication, the kids want a little taste of the good ol' days. "Again," as well as the equally single-ready "Rain" and "Reasons," follow a solid formula of gentle verses building into air-punching, anthemic choruses. There are no surprises here, but the band (most notably frontman Joe Smith, whose heartfelt wail is the stuff of teen dreams) hits all the marks perfectly. And it does so with ample guidance from venerable metalman Beau Hill (Alice Cooper, Ratt).—**LF**

★ SHANA MORRISON

7 Wishes
PRODUCER: Steve Buckingham
Vanguard 79581

Lyrical and vocal strength abound on Morrison's latest solo project, a pleas-

S P O T L I G H T S



GARY STIER

The Albatross
PRODUCERS: Danny Kortchmar, Matt Wallace

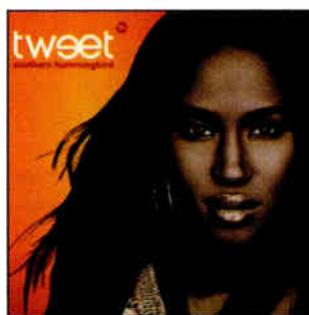
33rd Street Records 3306
For his debut, Gary Stier has brought along a few friends, including Jayhawk Gary Louris, Heartbreakers guitarist Mike Campbell, and former John Mellencamp drummer Kenny Aronoff. Such familiar faces accurately suggest this newcomer's type of roots-rock sound, which is beautifully manifested in lead track "This Ain't Nowhere." Early history in a Stones cover band is evident, too, on a sparkling debut that also owes much to Springsteen and *Highway 61 Revisited*-era Dylan. In fact, "Coming Up Roses" features the guitar filigree of "Like a Rolling Stone," with kudos here surely going to James Taylor producer Danny Kortchmar, who also chimes in on guitar and dobro. Stier's bio is of the hard-luck variety, and his lyrics portray him in the "tortured poet king" vein of his song "Miss America & I." But the arrangements and production values are so warm and bright that the symbolically titled *The Albatross* is anything but a downer. Racked by Bayside.—**JB**

urable mix of pop, rock, and blues comprising ballads and upbeat tunes. Often singing about the power of love and the need to assert independence—as on the catchy first single, "Smoke in Bed," and album opener "I Spy"—Morrison can also turn melancholy or ebullient. A bittersweet, longing introspection is captured on the title track, a slow-moving piece delving into a

TWEET

Southern Hummingbird
PRODUCERS: various
The Gold Mind/Elektra 62746

This debut by Missy Elliott protégée Tweet (née Charlene Keys) has already spun off a No. 1 R&B hit: the sexy, self-love treatise "Oops (Oh My)," produced by beat hypnotist Timbaland. But that tune merely scratches the surface of this gifted newcomer's talent. As much therapy as personal testament (the sweet-voiced singer/songwriter once contemplated suicide), *Southern Hummingbird* spotlights Tweet's ability to pen revealing, nuanced lyrics that



capture the ebb and flow of life—and unerringly score a direct hit with listener emotions. Cases in point include the lost-love coping "Smoking Cigarettes," the haunting ballad "Always Will," the sultry "My Place," and feel-good duet "Best Friend" with R&B compatriot Bilal. While tracks like "Boogie 2nite" aren't the self-taught guitarist/drummer's strong suit, such missteps don't detract from what is ultimately a fulfilling musical experience. How Tweet the sound.—**GM**

woman's personal desires in her relationships, while the rousing "God Must Love Me," with its ultra-positive take on the world, comes across as truly life-affirming. Her covers of father Van Morrison's "Naked in the Jungle" and "Sometimes We Cry," which feature the icon on backing vocals and harmonica, have been potently individualized here. If any project is poised to



MICHEL CAMILO

Triángulo
PRODUCER: Michel Camilo
Telarc 83549

On his first recording for Telarc, pianist Michel Camilo strives for elegance in a jazz trio format (his first recorded trio effort in six years) with Anthony Jackson (bass) and Horacio "El Negro" Hernández (drums/percussion). *Triángulo* vacillates between understated soulfulness ("Just Like You") and all-out aggression ("Descarga for Tito Puente" and Chano Domínguez's "Mr. C.I."), using Latin rhythms more as an element of the music than an underlying motif. Camilo brings in a mix of original material as well as standards, including the tried but true "La Comparsa," where he avoids obvious bombastics by playing it as a straight-ahead track, alternating between crisp lines and lush chord progressions. As usual, Camilo's pianism is remarkable, not only where technique is concerned, but moreover, for the range and beauty of his sound. The many moods Camilo conveys could not be achieved without his control of the instrument at its most intimate level.—**LC**

bring Morrison to a widespread audience, this is it.—**JP**

ANDREW W.K.

I Get Wet
PRODUCERS: various
Island 314 586 588

The bloody face staring out from the cover of Andrew W.K.'s *I Get Wet* has received much attention—drawing the

ire of British censors. Musically, things aren't nearly as provocative. True, the singer's debut contains heavy metal guitars and a song titled "Party Til You Puke," but the music is far too anthemic and joyous to be anything but straight-up pop. With W.K.'s incessant piano pounding leading the way, first single "Party Hard" is well on the path to becoming a runaway hit. The rest of the album mines similar territory, intertwining heavily processed guitars and synthesizers for a slick wall-of-sound affect. Lyrically, W.K. tends toward the simple, fist-pumping variety found on "I Love NYC" and "Take it Off." If *I Get Wet*'s focus sounds narrow—well, it is. For better or worse, Andrew W.K. has found a winning formula, and he's sticking to it. Only time and a follow-up hit will tell if he's around for the next party.—**JDF**

VARIOUS ARTISTS

This Is Where I Belong: The Songs of Ray Davies & the Kinks
PRODUCERS: various
Praxis/Rykodisc 10621

On this entertaining tribute, Ray Davies himself covers his own "Waterloo Sunset," while the non-Kinks participants deliver imaginative choices—which, for better or worse, tend to be in sync with Davies' own song descriptions in the liner notes. Cracker's "Victoria," Steve Forbert's "Starstruck," and Bill Lloyd & Tommy Womack's "Picture Book" are particularly fine in that their vocals so perfectly suit the Kinks. Other artists, like Josh Rouse on "A Well Respected Man" and Lambchop on "Art Lover," offer quite dissimilar but effective takes. Two performers bring intriguing tie-ins: Davies nearly produced Jonathan Richman, who turns in a minimalist drums and guitar version of "Stop Your Sobbing"; and Bebel Gilberto delivers a Latin flavored "No Return," which Davies says was written with her mother, Miucha, in mind. Thematically, top honors go to bluegrass artist Tim O'Brien's downhome country version of "Muswell Hillbilly."—**JB**

Y'ALL

The "Hey, Y'all!" Soundtrack
PRODUCER: Fats Kaplin
Y'all LGD008

Don't think you're out of the loop if you haven't heard of *Hey, Y'all!* The

(Continued on next page)

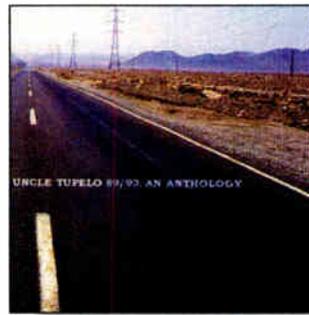
VITAL REISSUES

UNCLE TUPELO

89/93: An Anthology
REISSUE PRODUCERS: Darren Salmieri, Bob Irwin
ORIGINAL PRODUCERS: various
Columbia/Legacy CK 62223

At this point in alt-country's evolution, there's no question that the number of people who've heard of the pioneering Uncle Tupelo—through association with its two offspring, Wilco and Son Volt—is considerably larger than the number of folks who've actually heard the band, let alone those who actually own copies of its Rockville (and lone Sire/Reprise) albums. For many, it's not for a lack of trying. The Rockville sets (*No Depression*, 1990; *Still Feel Gone*,

1991; and *March 16-20, 1992*—all of which are to be reissued by Columbia/Legacy either this fall or next year) haven't exactly been all that accessible in recent years. But since former members Jay Farrar and Jeff Tweedy won control of their masters—through a lawsuit settled out of court last summer—the tide has begun to turn with this excellent retrospective, which compiles previously unavailable songs (including the Tweedy-sung cover of the Stooges' "I Wanna Be Your Dog") with remastered material from demos, seven-inches, and all the band's albums. For those who've discovered this now-defunct Belleville, Ill., act through Tweedy's Wilco (see story, page 1) and Farrar's



Son Volt, it would seem the two are the most unlikely of singing partners. And indeed they were. Farrar was grim,

conjuring images of Heaven and Hell, barstools and bottles in a hardened monotone. The yin to Farrar's yang, the warm Tweedy, meanwhile, was sometimes romantic, sometimes fun. Though the two were somehow able to gel vocally, the band was less a collaboration than a venue in which Farrar sang his songs and Tweedy sang his. *Anthology*, as a result, is as schizophrenic as the band itself was, leaping from Tweedy's sweet strummer "Screen Door" to Farrar's punk-driven "Graveyard Shift." Although Uncle Tupelo was regarded primarily as Farrar's band—he was considered the more accomplished writer, and, accordingly, *Anthology*, like each of the band's sets, is dominated by

his songs and voice—it's Tweedy's songs that account for many of the disc's best and more upbeat moments ("New Madrid," "Gun," "We've Been Had"). Farrar is no slouch. It's just that many of his songs—even to fans—are just so damn depressing. "Moonshiner," for example, should surely make a few newcomers weep. While he may have had the songwriting edge—as Tweedy admits in Anthony DeCurtis' wonderfully on-target liner notes, one element to an award-deserving package—*Anthology* only emphasizes that both wrote surprisingly timeless and genre-defying songs as very young men. Consider the Uncle Tupelo myth both justified and fueled here.—**WO**

CONTRIBUTORS—Bradley Bambarger, Jim Bessman, Leila Cobo, Jay DeFoore, Larry Flick, Steve Graybow, Rashaun Hall, Wayne Hoffman, Gail Mitchell, Wes Orshoski, Michael Paoletta, Jill Pesselnick, Deborah Evans Price, Mark Sullivan, Karen Iris Tucker, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NOTEWORTHY: Releases of critical merit. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

variety show, equal parts *Sonny and Cher Comedy Hour* and *Hee Haw*, is a figment of the slightly warped imaginations of James Deal Jay Byrd and Stephen Chesnik-DeMeyer, two country boys known as Y'all. "You can't miss 'em, 'cause one of 'em wears a dress," sings Jingle Girl (aka Kristi Rose) on "The 'Hey Y'all!' Theme Song." The soundtrack to the fictitious TV show's first season may not be entirely convincing (Where's the laughter from the studio audience? Or the second-rate guest stars?), but it's surprisingly fun. After pickin' and grinnin' their way through knee-slappers like "Throw Away the Knives and Forks" and "My Mama Likes the Feel of Cottage Cheese," the duo slows things down with a few ukulele-tinged ballads. Their tender duet on "I Walk the Line" might even make Johnny Cash cry. For info, log on to luckygreendress.com.—**MS**

R&B/HIP

★ **J-LIVE**
All of the Above
PRODUCERS: various

Coup d'État Entertainment 0001
Remember the old adage "Those who can do, and those who can't teach"? J-Live does, and he is ready to challenge it with *All of the Above*. The former English teacher from Bushwick, Brooklyn, N.Y., teaches his fellow MCs how it's done on his official full-length debut. Underground hip-hop fans first caught wind of the rapper via such classic indie singles as "Braggin' Writes" and "Can I Get It." On *All of the Above*, J gives listeners a valuable commodity that's all too rare in hip-hop—thought-provoking lyrics. For example, J breaks down the state of current affairs on "Satisfied?" For additional education, check out "Interlude 1 (I'm a Rapper)," a hilarious play on words. Versatile rhymes flow on "All in Together Now," while necks will snap to "Do That \$#!%." The 18-track set is a) a tutorial in what a hip-hop album should be; b) a stellar debut by one of hip-hop's underrated MCs; or c) *All of the Above*.—**RH**

DANCE/ELECTRONIC

► **VARIOUS ARTISTS**
The Classic Chillout Album
PRODUCERS: various
Epic EK 86337

The star-studded tracklisting on this collection speaks for itself: Moby's

"Porcelain," Dido's "Here With Me," Delerium Featuring Sarah McLachlan's "Silence," Massive Attack's "Teardrop," Craig Armstrong Featuring Elizabeth Fraser's "This Love," Deep Forest's "Sweet Lullaby," Andreas Vollenweider's "Stella," Tangerine Dream's "Love on a Real Train (Risky Business)," Sade's "No Ordinary Love," Charlotte Church's "Just Wave Hello," Endorphin's "Satie 1," Eva Cassidy's "Fields of Gold," James Horner's "Rose (From Titanic)," Chicane With Máire Brennan's "Saltwater," Strange Cargo With Beth Orton's "She Cries Your Name," Master Cylinder's "Jung at Heart (From Volkswagen Commercial)," Jill Scott's "The Way," and Maxwell's "Ascension (Don't Ever Wonder)." A state of bliss is just one listen away.—**MP**

BLUES

★ **LITTLE CHARLIE & THE NIGHTCATS**
That's Big!
PRODUCERS: Little Charlie Baty, Rick Estrin
Alligator 4883

It's been about three years since Charlie Baty and company released a record, and the anticipation in Bluesville surrounding *That's Big!* has been keen. Thankfully, it's a strong outing, very much in the mode of previous Nightcats efforts. The band has long been famed as purveyors of jump blues but, as the new album once again demonstrates, these guys are all over the blues map. Something else that hasn't changed is the remarkable amount of original material this band tracks. Twelve of the 14 songs are originals, including such stand-outs as the fabulous jump-blues number "Money Must Think I'm Dead," the flash instrumental "Bayview Jump," the slow blues "I'll Bet I Never Cross Your Mind," and Rusty Zinn's tasty guest vocal on "It Better Get Better."—**PVV**

JAZZ

★ **VARIOUS ARTISTS**
Secret Ellington
PRODUCER: Todd Barkan
True Life Entertainment 100002

In 1958, composer Edward Kennedy "Duke" Ellington, along with librettist Herb Martin, composed 22 songs for a Broadway musical titled *Saturday Laughter*, based on novelist Peter Abraham's *Mine Boy*. Although the show—which dealt with apartheid in South Africa—was never produced, it left behind 22 Ellington songs that, until now, were never recorded, existing only

on demo tapes and the composer's own lead sheets. Twelve of those songs are represented here, brought to life by vocalists Ian Shaw, Freddie Cole, Jeffrey Smith, and Judi Silvano, with stellar backing that includes one of Grover Washington Jr.'s last recordings. The arrangements by the participating musicians may not reflect the depth with which Ellington himself might have orchestrated the music, but the songs are as sophisticated and melodic as any in the composer's catalog and sound every bit as classic as their history would indicate. Contact 718-977-1123 or tiemusic@hotmail.com.—**SG**

COUNTRY

★ **DR. RALPH STANLEY & THE CLINCH MOUNTAIN BOYS**
Live at McCabe's Guitar Shop
PRODUCER: Usher Winslett
DCN 1002

At 75, Dr. Ralph Stanley is enjoying the most widespread popularity and prosperous times of his career, largely due to a profile raised exponentially by his participation in the *O Brother, Where Art Thou?* soundtrack—and the resulting mainstream appreciation for the roots music and rural authenticity Stanley personifies. This unlikely convergence of newfound hipness came to a head a year ago, with Stanley's annual February performance at L.A.'s bastion of insider cool, McCabe's Guitar Shop. The result shines mightily. Less pretentious even than this venue, Stanley seems nonchalant delivering stylish renditions of such classics as "Orange Blossom Special" and "Sunny Side of the Mountain." Throughout, he remains gracious and witty with his incredible Clinch Mountain outfit, including son Ralph II, who offers stellar vocals on a nifty segue between "Jesus Savior, Pilot Me" and "Pretty Girls, City Lights." All impress, but the main attraction is clearly Stanley Sr., who offers ragged soul on "Man of Constant Sorrow" and a chilling a capella "Oh Death," the latter received in dead silence. As the market becomes rich with Stanley product, we are thankful. Racked by Koch.—**RW**

CHRIS LEDOUX
After The Storm
PRODUCERS: Mac McAnally, Alan Schulman
Capitol 7243

As one of the few Nashville acts wearing a cowboy hat who has actually been on a horse, Chris LeDoux has steadily galloped along 20-plus years into his sec-

ond career. And, in true cowboy fashion, he proceeds with limited resources at his disposal. A somewhat shaky vocalist at times, LeDoux nevertheless imparts saddle-worn sincerity on such cuts as the aptly titled "Some Things Never Change" (with Garth Brooks), the likably rendered "Millionaire," and the rustic gospel "Daily Bread." On such anthems as "Simple as Dirt," producers Mac McAnally and Alan Schulman mostly reign in the bombast that works so well for LeDoux in concert, and by-the-numbers rodeo fare like "Cowboy Up," "Bareback Jack," and the weeper "Scatter the Ashes" should please their target audience. A performer of remarkable durability, LeDoux does what he does without apology, and he hasn't been thrown yet.—**RW**

LATIN

DANIEL HABIF
Me Matas
PRODUCER: Manuel Pacho
Melody Latina SDMCD 6147

Former child star Daniel Habif's first solo outing is surprising not only because it doesn't conform with the current standard of processed pop (especially if featuring TV personalities), but because it features a singer with a distinct style and personality who actually—and refreshingly—sounds his age (18). Habif benefits from unabashedly catchy, youthful-oriented songs written by Rosa Salcedo and edgier pop arrangements that shun strings in favor of electric guitar, synthesizers, and the occasional jazzy piano. Habif's voice—slightly nasal and unafraid—is too in-your-face in this mix (perhaps to make the point that he actually sings?), but that makes listeners take note and remain interested. *Me Matas* features several *de rigueur* dance tracks, which Habif pulls off convincingly. Sadly, the same can't be said for the obligatory big ballad, in this case the title track, which is not convincing at all. But he's at his best on pop tracks like "Es Un Desastre," "No Encuentro Otra Manera," and "Bésame Bailando," where he sounds at ease and most like himself.—**LC**

CLASSICAL

★ **ALFRED SCHNITTK**
Music for the Movies
PRODUCER: Wolfram Nehls
CPO 999-796

Like many other avant-garde composers in Soviet-controlled states,

Alfred Schnittke (1934-1998) was often forced to turn to film-scoring for a living. And, like that of his compatriots, Schnittke's movie music has long gone unheard. This is a shame, since his polystylistic bent was tailor-made for films—as this fine disc proves. The enterprising conductor Frank Strobel and the Berlin Radio Orchestra present premiere recordings of suites from four Schnittke-scored Russian projects. Because the composer frequently used his film work as a laboratory, these scores contain echoes of more familiar concert pieces, such as the Second Cello Concerto in *Agony*. Drawing from both his sardonic early style and his late, more enigmatic manner, the other suites come from *My Past and Thoughts*, *The End of St. Petersburg*, and *The Master and Margarita*. The music's emotional landscape ranges wide, from intense foreboding to macabre irony; a skewed tango may abut a passage of shattered beauty, with the strangely haunted result needing no visuals. The German CPO label is distributed in the U.S. by HNH and in the U.K. by Select.—**BB**

WORLD MUSIC

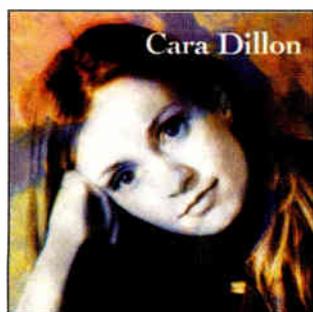
★ **DJELIMADY TOUNKARA**
Sigui
PRODUCERS: Christian Mousset, Philippe Teissier du Cros
Indigo 2580 HM 83

When BBC Radio 3 announced the winners of its first annual Awards for World Music earlier this year, Tounkara's *Sigui* was the winner in the Africa category. Tounkara is one of the great Manding guitarists of Mali. One of the mainstays of the famed Super Rail Band (based in Bamako), Tounkara is a master of the Malinke and Bambara styles and equally well versed in the Cuban and American music that has influenced West African musicians for decades. *Sigui* features a superb group of backing musicians and vocalists like Mamamy Keita (Tama vocalist) and Fatoumata Tounkara (Djelimady's daughter), but Djelimady's fluid, inventive, guitar playing is the major thrill here. Several songs—including "Yemaryo" and the title track—are in the Malian griot tradition, while a hint of Tounkara's breadth shines through on the deftly phrased, flamenco guitar solo track "Samakoun." Racked by Harmonia Mundi in the U.S.—**PVV**

NOTEWORTHY

CARA DILLON
Cara Dillon
PRODUCER: Sam Lakeman
Rough Trade 06076-83202

Cara Dillon joins a growing group of young performers that is updating traditional music with modern flavors, while preserving the integrity of the age-old originals. Dillon, a 26-year-old from Ireland, has a sweet, breathy voice slightly reminiscent of Alison Krauss. The contemporary arrangements she's chosen for this Celtic folk set are more often piano-based and quiet, with spirited flourishes of violin, mandolin, and accordion, though a few cuts do include the unobtrusive, well-placed backing

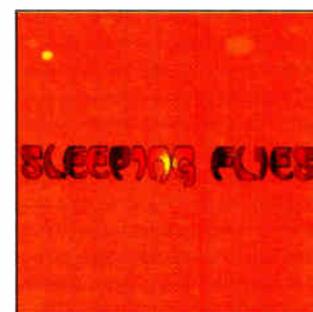


of electric guitar, bass, and drums. Of particular note are "Craigie Hill," featuring the graceful, multi-layered

harmonies of Dillon and sibling Mary; and "I Wish I Was"—one of two original cuts written by Dillon and Sam Lakeman—a dreamy wisp of a song about heartache. A moving debut that deserves to rattle the music world till it gets noticed.—**KIT**

SLEEPING FLIES
You Are Superior
PRODUCERS: Bill Doss, Chistoffer Lundqvist
Electronic Watusi Boogaloo/Kindercore
KC068

If clubkids were hippies, this is what they'd listen to. Blending the laid-back, low-fi feel of '60s psychedelia with the carefree, upbeat tempo of current electronic music—over a



sophisticated variety of rhythms—Sleeping Flies create an unusual mix that sounds organic. It's also wholly

original and difficult to resist. While some vocal tracks ("Take Me Home," "Deep Inside My Soul") are slower and pensive, others ("Reverberation," "Locomotion") are better suited for dancing. A couple of instrumentals—the hypnotic "Enter the Jivaro Dub" and the quirky "Exit the New Heads"—subtly build from mellow numbers into dance jams. This is the first of three albums Kindercore will release this spring on Sweden's Electronic Watusi Boogaloo label—set up by Sleeping Flies in the late '90s and functioning as an imprint of Kindercore since 2000. If *You Are Superior* is any indication, this spring should be fun.—**WH**

SINGLES

Edited by Chuck Taylor

POP

AARON CARTER *I'm All About You* (3:32)
PRODUCER: Andy Goldmark
WRITERS: A. Goldmark, M. Mueller
PUBLISHERS: Zomba/Danielle, BMI; Moo
 Maison/WB, ASCAP
Jive Records 42986 (CD promo)

It seems as though young Aaron Carter has been on tour non-stop for the past 20 years—obviously not possible, since the hard-working Radio Disney star is barely a teenager. The results speak for themselves: His current platinum *Oh Aaron* has been riding The Billboard 200 for 30 weeks, and those concerts continue to sell out throughout the U.S. and Europe (where he was a star first). Now, after the release of countless singles, Carter is picking up top 40 adds in more than three dozen markets with "I'm All About You," written by the guys who gave Jennifer Paige a hit with "Crush" in 1998. The mid-tempo ballad reveals that Carter's voice is in the throes of changing, which gives him a raspy quality that surprisingly works in his favor, being reminiscent of Hanson lead singer Taylor. In any case, he has outgrown sounding like a kid—a necessary step before radio will even consider taking notice. Carter has certainly beat the odds before; this could be a secret-weapon record to keep an eye on.—*CT*

COUNTRY

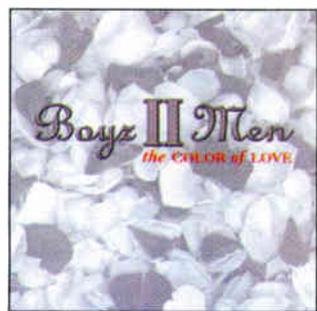
DIAMOND RIO *Beautiful Mess* (3:38)
PRODUCERS: Michael Clute, Diamond Rio
WRITERS: S. LeMaire, C. Mills, S. Minor
PUBLISHERS: Songs of API/Monkey C Music/
 Songs of Nashville DreamWorks BMI
Arista 69137 (CD promo)

Reverb-drenched guitar, a smoldering melody, and the barely contained pathos in the vocal highlight this next slice of excellence from Nashville's most-skilled ensemble. The lyric portrays a man who's admittedly in over his head romantically and happily so: "Losing my mind I swear/You might be the death of me/But I don't care." As always, Diamond Rio's musicianship is impeccable, spiced with effective mandolin lines and steady-as-a-rock percussion and bass. Marty Roe remains one of country's most expressive singers, and the well-rendered backup vocals and dead-on production lend color and depth to this urgent midtempo. A class act and a killer single.—*RW*

TRACY BYRD *Ten Rounds With Jose Cuervo* (2:40)
PRODUCER: Billy Joe Walker Jr.
WRITERS: C. Beathard, M. Heeney, M. Cannon-Goodman
PUBLISHERS: Acuff-Rose Music/Big Purple Dog Music BMI
RCA 69126 (CD promo)

Tracy Byrd gets after it early and often on this Mexicali-flavored slice o' cantina life. As anyone who has ever chased the worm will know, this well-written midtempo song pretty well describes the natural progression of a visit with the salt and the lime, for better or worse. The appro-

SPOTLIGHTS

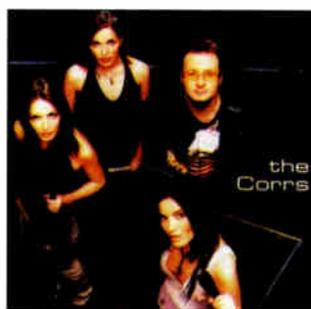


BOYZ II MEN *The Color of Love* (4:19)
PRODUCERS: Babyface, Boyz II Men
WRITER: Babyface
PUBLISHERS: ECAF Music/Sony/ATV LLC, BMI

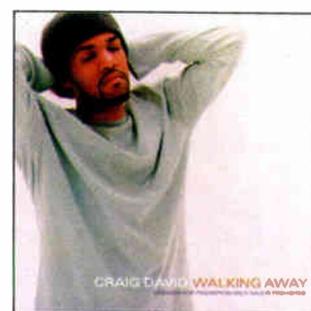
Arista 5091 (CD promo)
 Ah, how nice to have the Boyz back, reminding us what musical artistry is about: memorable melodies, heartfelt singing, and provocative production. "The Color of Love" links Boyz II Men with Babyface, who wrote and produced the lush ballad with the crisp, pop/R&B wizardry he was renowned for in the late '80s. Lyrically, the song is all about champagne, roses, and dim lights: "I know the color of love/and it lives inside of you/I can't thank you enough/for showing me the meaning of your love." As always, the quartet—Nathan Morris, Michael McCary, Shawn Stockman, and Wanya Morris—brings its resplendent harmonies to the forefront, creating a satisfying, emotional volcano at the bridge that will force a tingle right up your spine. This is a fine song and a nice break from the Pro Tools-infested fodder pervading the airwaves in these times. No gimmicks, no tricks, no guest appearance from Ja Rule. "The Color of Love" is an auspicious peek into the group's upcoming Arista debut, *Full Circle*, due May 21. Boyz's move to Arista reunites the group with Arista chief L.A. Reid, a producer on the group's smash "End of the Road" single.—*CT*

THE CORRS *Would You Be Happier?* (3:28)
PRODUCERS: Mitchell Froom, the Corrs
WRITERS: the Corrs
PUBLISHERS: Universal-Songs of PolyGram International/Beacon Communications, BMI Atlantic 300790 (CD promo)

God bless the Corrs, who are certified stars around much of the world while American programmers still just don't seem to get it. Their latest bid for the big time, "Would You Be Happier?," is a meaty pop anthem that displays the Irish quartet's ample abilities as songwriters, musicians, and joyously harmonic vocalists. The acoustic flavor of the track seems like



a perfect fit at adult top 40—the format that championed the previous "Breathless"—with its jangly guitars, organic percussion, and grown-up melodic palette. The promo of the single contains a radio version produced by Mitchell Froom, as well as the "original studio version" produced by the quartet—but there are only subtle differences between the two. (In fact, the original seems to be fuller and thus preferable.) We hope the song will get a lift from VH1's *The Corrs Live in Dublin*, supported by their fine album of the same name (which includes guest spots from Bono and Ron Wood). It's absurd that the Corrs family still remains an unknown to most Americans. If radio won't play them, perhaps the TV exposure will at last make them a household name.—*CT*



CRAIG DAVID *Walking Away* (3:25)
PRODUCER: Mark Hill
WRITERS: C. David, M. Hill
PUBLISHERS: Windswept Music London/
 Warner Chappell Music
Wildstar/Antalctic 300794 (CD promo)

It's ironic that the best American R&B these days is coming from overseas, but with each successive single, Craig David further secures his bid for lockdown status on The Billboard Hot 100. Following previous hits, the Grammy Award-nominated "Fill Me In" and top 10 "7 Days," "Walking Away" is David's most melodic outing yet, a beautiful expression of crafty songwriting and loose, soulful singing. Lyrically, he talks about turning away from the lady who doesn't understand how good she's got it: "Girl, I thought you'd realize, I'm not like them other guys/Cause I saw them with my own eyes, you should've been more wise/I'm walking away, from the troubles in my life, I'm walking away, oh, to find a better day." The sentiment is complemented with a jazzy backdrop that includes a hint of electric guitars and just enough percussive snap to move the track into midtempo territory. Mainstream R&B and top 40 stations should easily take this one to the people, which will only increase this talented singer/songwriter's cachet in the U.S.—and all before the age of 20. "Walking Away" comes from the platinum-plus *Born to Do It*.—*CT*

priately swaying delivery conveys a lyric that's sure to be a happy-hour favorite: "Well around five or round six/I forgot what I came to forget/And after round seven or was it eight/I

bought a round for the whole damn place." Brain surgery it ain't, but like the scene it describes, it's a heck of a lot of fun. Billy Joe Walker's production, including Mexican horns and

the occasional barroom aside, works perfectly, and Byrd offers the kind of vocal authority that makes the whole package ring. Hide the truck keys, and let 'er rip.—*RW*

NEW & NOTEWORTHY

JADE ANDERSON *Sugarhigh* (3:25)
PRODUCERS: Jade Anderson, Eg
WRITERS: J. Anderson, Eg
PUBLISHERS: Warner/Chappell Publishing, PRS; WB Music, ASCAP
Columbia 56791 (CD promo)

A solid buzz is being bandied about the music industry regarding young Jade Anderson, a do-it-all beauty who wrote and produced her debut album, *Dive Deeper*, with fellow Brit collaborator Eg. The 21-year-old comes to the party with solid roots—her dad is Yes leader Jon Anderson—but this is no psychedelic rock journey. "Sugarhigh" is a pop pleasure with a frolicking melody, produced with a Spanish flavor that radiates warmth and



charm. Lyrically, Anderson has come up with a remarkably adept story about her love for a special guy that's the singalong sentiment of the season: "He was a delicate water rain that fell to wash away my pain/And bring me warmth in return/He was magical, mystical, simply irresistible/This love I can't convey." This is among the most obvious breakout hits for top 40 we've heard this year, and it seems a certain vehicle to launch this young lady into mainstream consciousness. Jade is a stone-solid bet for stardom. Look for her full-length foray on Columbia in May.—*CT*

ROCK

ANYONE *Whole World's Insane* (3:34)
PRODUCER: Rick Parashar, Riz Story
WRITERS: R. Story
PUBLISHER: Togetherment Music, ASCAP
Roadrunner 10003 (CD promo)

This retro treat heralds the acclaimed debut full-length set from Southern California's Anyone. The trio has developed a new breed of acid rock, quite literally. Frontman Riz Story is a true Renaissance man; aside from his musical pursuits, which include classical training, he has tried his hand in all sorts of artistic endeavors, from poetry and philosophy to the world of directing adult film. "Insane" rides—often bare—over a simple but vital drum beat. Swirling electronic noises float over the song's two chords, which are enough to keep this song thumping along with powerful riffs and pounding guitar/bass lines. While the track ends abruptly, the jarring false endings pack the punch into the track's last seconds. After finding European success and following Nickelback's triumphs, Anyone may be the next only-loosely-metal act on Roadrunner to make good.—*EA*

311 *Amber* (2:57)
PRODUCERS: Saint, 311
WRITER: N. Hexum
PUBLISHER: Hydroponic Music, BMI
Volcano 34294 (CD promo)

Looks as if 311 is aiming for a wider audience with "Amber," the latest single from last year's *From Chaos* disc. Shooting for hot AC, as well as the band's modern-rock core audience, "Amber" plays it relatively safe and is far mellower than the band's chart-topping hits of the mid-'90s. The chorus is memorable enough to get by, but the loose melody on the verse leaves the vocals nearly buried in the muffled guitar line. Just after the first chorus, a 30-second guitar solo—barely one minute into the cut—prevents the track from picking up any momentum, and once "Amber" finally starts to move, along comes the inexplicably abrupt ending. The unconventional structure is still aurally pleasing, but from a programming standpoint, the song seems markedly barren. Unfortunately, as 311's sound would work on adult hit radio; let's hope the next single does it.—*EA*

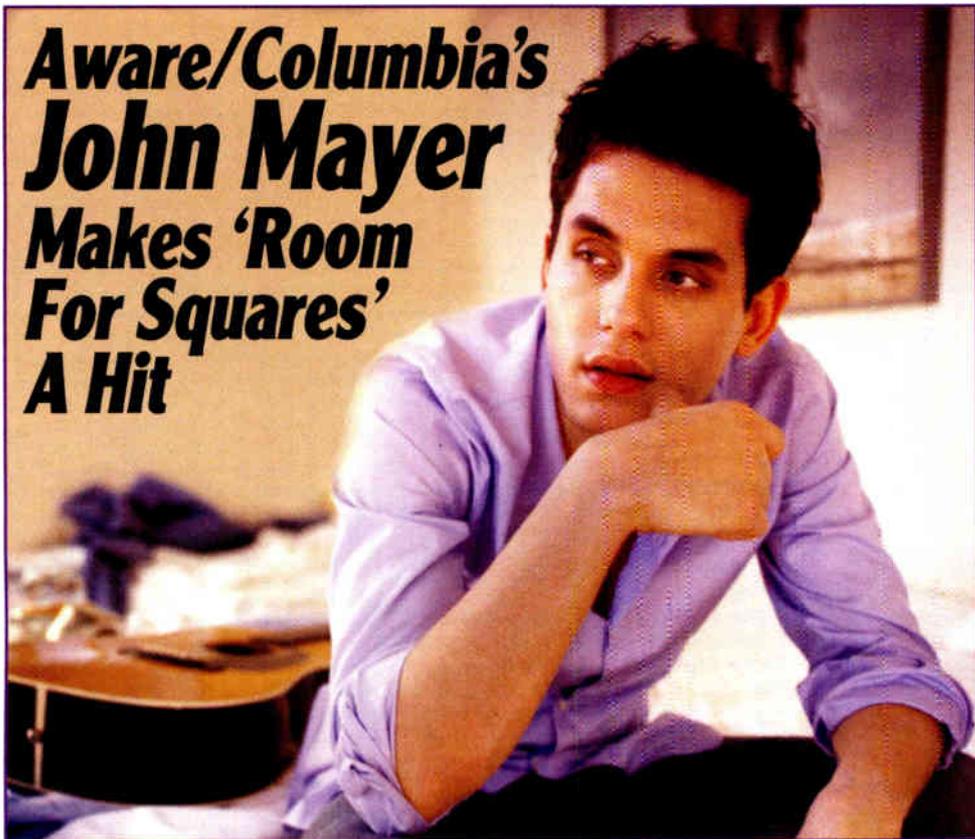
RAP

JIM CROW *Holla at a Playa* (3:34)
PRODUCER: Jazze Pha
WRITERS: P. Alexander, D. Green, J. Jones, S. Joseph, R. Lewis
PUBLISHER: not listed
Scarecrow/Occa/Interscope 10704 (CD promo)

The South is rising again—at least in hip-hop. With acts like OutKast and Nappy Roots proving that Southern hip-hop acts can do more than just bounce and party, the doors seem to be opening up for other Southern-fried artists. Among those is Atlanta-based trio Jim Crow. With a name that illustrates their southern roots, Mr. Mo, Cartel, and Polow get dirty with the lead single from their forthcoming debut for Interscope. On "Holla at a Playa," Jim Crow shares hilarious tales of sexual encounters gone wrong. Complete with shrieks and screams, the track, produced by Jazze Pha, is both dramatic and hypnotic. Already, the radio-friendly song is receiving love in its native South. Look for the eponymous debut this summer.

CONTRIBUTORS: Eric Aiese, Rashaun Hall, Chuck Taylor, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new acts. (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Billboard, 6th floor, New York, N.Y. 10003 or to the writers in the appropriate bureaus.

Aware/Columbia's John Mayer Makes 'Room For Squares' A Hit



BY CARLA HAY

NEW YORK—For singer/songwriter John Mayer, the new year has brought not only a revitalized career but also a new outlook on life.

The artist has been touring constantly in support of his debut album, *Room for Squares* (Aware/Columbia), but he decided to take a break last December and in January. "When I was on tour last year, it seemed like one month would run into another," he notes. "The break was important to see myself objectively, and it's changed my attitude toward things."

His rejuvenation is also mirrored in growing sales for *Room for Squares*, which has vaulted into the upper half of The Billboard 200. The album was released last June, but it was remixed and rereleased last September (*Billboard*, Nov. 24, 2001).

The revamped album bowed on the Heatseekers chart at No. 21 in the Oct. 13, 2001, issue. In the March 9 issue, *Room for Squares* jumped to No. 1 on the chart, and it remained at the top for three weeks. The album reached Heatseeker Impact status in the March 30 issue, when it rocketed from No. 102 to No. 82 on The Billboard 200.

Meanwhile, the album's first single, "No Such Thing," has been a radio hit at triple-A and adult top 40. "Musically, the song is right up this format's alley," says Laura Francis, music director for adult top 40 station WOMX Orlando, Fla. "It's doing really well with listener response."

Francis believes that whether the album yields other hits "will depend on how well-received 'No Such Thing' is in other formats, because that could open the door."

The video for "No Such Thing" has been getting exposure on MTV2 and VH1. The latter has helped Mayer for its Inside Track program.

Francis says artists to watch. Mayer can be described as "emo-meets David Gray," she says. "His own unique songs, published by Aware/SCAP), as "emo-meets David Gray." "I always try to be cross-pollinational."

The Connecticut-born, Atlanta-based singer released his first album, 1999's *Inside Wants Out*, independently, to critical acclaim in the local Atlanta press. Within one year, Mayer was signed by Aware/Columbia and working on *Room for Squares* with producer John Alagia (Dave Matthews Band, Ben Folds Five). The singer is managed by New York-based Michael Solomon and Rishon Blumberg of Brick Wall Management and Michael McDonald. (McDonald, a longtime Dave Matthews Band associate, is also an executive at ATO Records, the label that Matthews co-founded.)

Columbia VP of marketing Greg Linn says that "early support at triple-A radio opened up a number of opportunities for John." Currently on a U.S. tour, Mayer is booked by Scott Clayton of Creative Artists Agency in Nashville. The artist also has an active fan base on the Internet. Columbia senior VP of media and marketing Larry Jenkins says that Mayer's official Web site (johnmayer.com) is "one of our most popular Web sites, at half-a-million visitors per month. We world-premiered the 'No Such Thing' video on the site."

According to Linn, Columbia plans to take "No Such Thing" to top 40 radio during May. The album's next single, "Your Body Is a Wonderland," will be released on an as-yet-undetermined date. "The album is selling more because of the airplay," notes Jonathan Treneff, buyer for Tower Records' University Way location in Seattle. He adds that Mayer's core appeal is with "college kids to the VH1 audience."

Although he is busy touring, Mayer is already thinking ahead to his next album: "Having these [*Room for Squares*] songs under my belt, I'm finding out not only what I want to write but also what I want to play a lot at my shows. My idea of 'making it' in the music business is establishing a creative rhythm and being able to cross-pollinate with other artists."

Trik Turner's 'Family' Values

Hot Single From Debut RCA Album Fuels Success



BY CARLA HAY

NEW YORK—Trik Turner has gotten over being lumped in with the "rock/rap" movement. What's more important to the band, co-vocalist David Bowers says, is that people hear the message in Trik Turner's songs. He just may be getting his wish, as more people are discovering Trik Turner via the act's major-label eponymous debut album on RCA Records. Industry insiders say airplay for the first single, "Friends & Family," is fueling sales for the album.

If there is any overall message from Trik Turner, it is that it is possible to overcome despair and dysfunction. "I'm not going to lie to you," Bowers says. "We've gone through a lot of relationship issues and substance-dependency problems. But people can see from our story how we've come to terms with things, and it hasn't kept us down. It means a lot to us when fans say they can relate to our songs and that our music helps them get through their problems."

Trik Turner's lineup is rounded out by co-vocalist Doug Rid Moore, guitarist Tracy Tre Thorstad, bassist Steve Faulkner, drummer Sean Garden, and DJ/turntablist Danny Marquez, aka DJ DBX. The Phoenix-based band released an independent album in 2000, *Black Seas and Brown Trees*, before coming to the attention of RCA.

Even before signing with the label, the group received a career boost by getting played on modern rocker KEDG (the Edge) Phoenix.

"We've been playing Trik Turner since April 2001," KEDG PD Nancy Stevens says. "The first day we put their music on the air, we got so many great calls from listeners wanting to find out who this band was. Trik Turner is so much more than rap/rock; the lyrics of this band make them stand out from the rest."

Trik Turner, produced by Mudrock (Godsmack, Powerman 5000), was recorded in slightly more than three weeks. The album debuted on the Heatseekers chart at No. 6 in the March 16 issue and peaked at No. 5 in the March 23 issue. *Trik Turner* reached Heatseeker Impact status in the March 30 issue by jumping from No. 129 to No. 100 on The Billboard 200.

"Friends & Family" has become a top 10 hit on the Modern Rock Tracks chart. Meanwhile, the video for the song has been tapped as a Buzzworthy clip on MTV. It tells the story of identical twins who are separated while they were infants and end up leading very different lives. There are two versions of the video: one features twin brothers; the other features twin sisters. Through a promotion with Lycos, a clip of the video has been seen at the tail end of such MTV series as hit show *The Osbournes*.

Radio airplay and a developing-artist price have helped Trik Turner's album sales, observes Dave Williams, operations manager of Tower Records in Portland, Ore. He adds, "There's just a good buzz all around for this band."

Trik Turner has been busy touring, including a recent stint opening for Wu-Tang Clan. It will headline the Miller Beer-sponsored Rel-lim tour (*Billboard*, March 30) in the U.S. that begins in mid-April.

RCA VP of marketing and artist development Kaja Gula says that Trik Turner "wants to communicate a positive, inspirational message to the world. Touring allows people to see another side to Trik Turner, and we expect the band will be on tour until 2004."

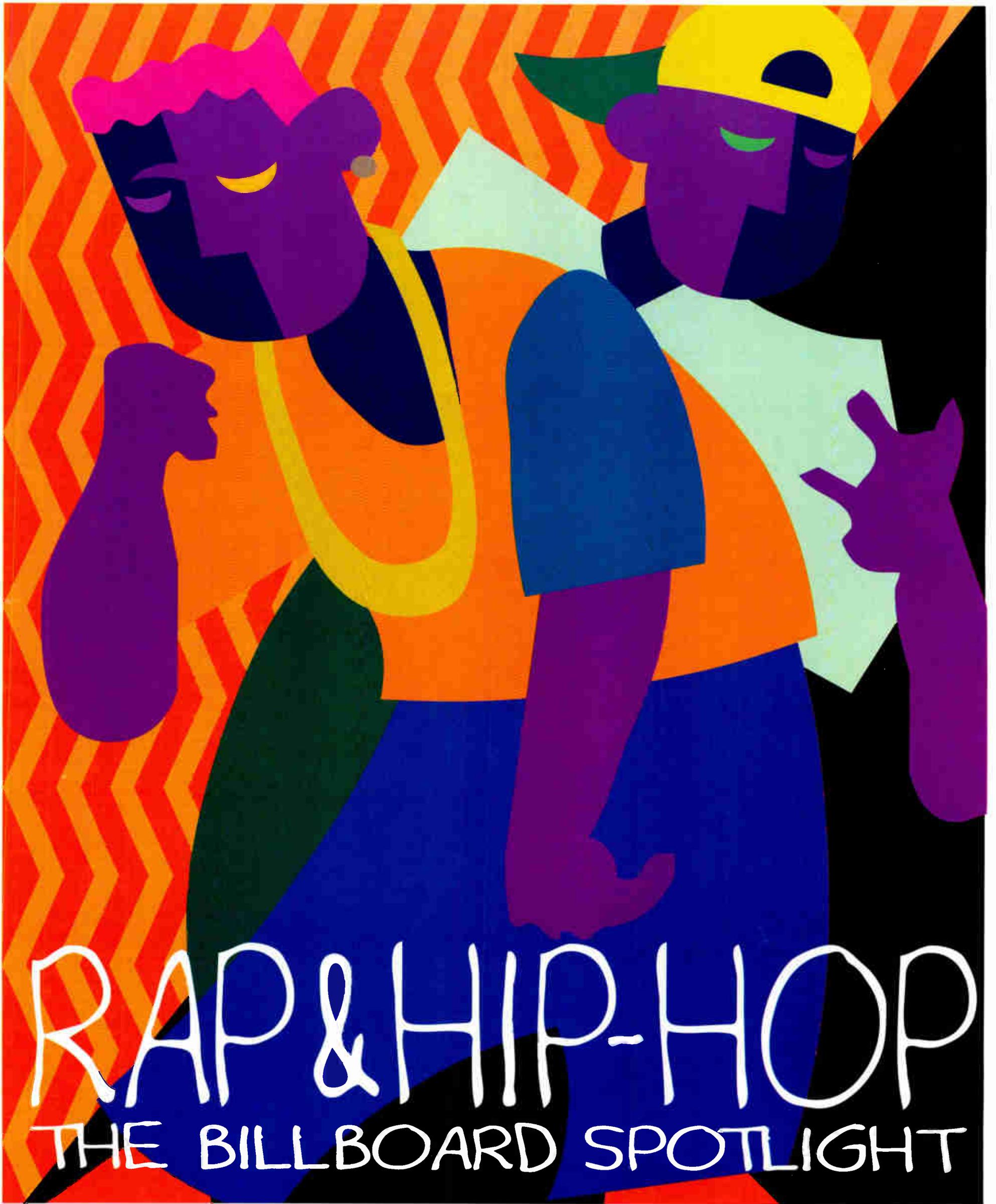
Gula adds that after the headlining spring tour, the group is eyeing a support slot with a musically compatible band. Nickelback, Incubus, and Korn are being considered by RCA as possibilities. Meanwhile, RCA has already decided that Trik Turner's second single will be "Sacrifice," due this summer, and the third single will be "Father," which is expected to be released before the end of the year.

Bowers says that the band is going through "touring boot camp" by sharing one van on the road. "We had the option to get a bus, and eventually we'll get a bus, but 'roughing it' is good preparation for us. It keeps us humble."

Trik Turner is managed by Bling Bling Management in Phoenix and booked by Craig Bruck at Evolution Talent Agency in New York. Its songs are published by EMI Blackwood/Trik Turner Music (BMI).

"We try not to worry about sales numbers," Bowers concludes. "Our main thing is to be at peace with ourselves and to keep growing as artists."



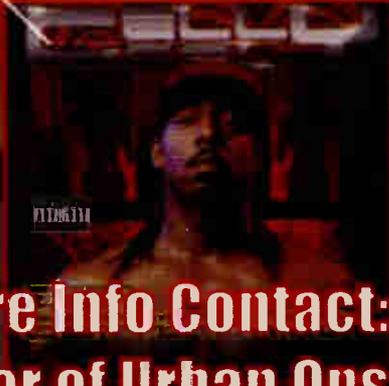
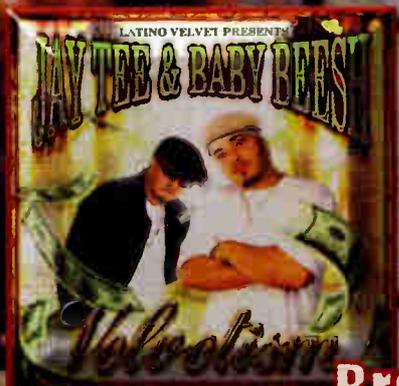
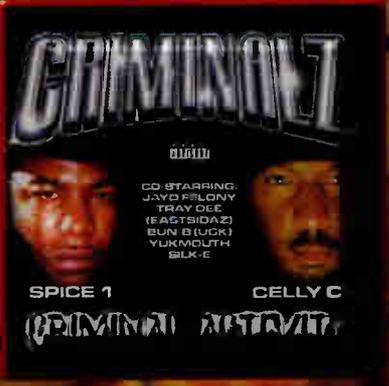
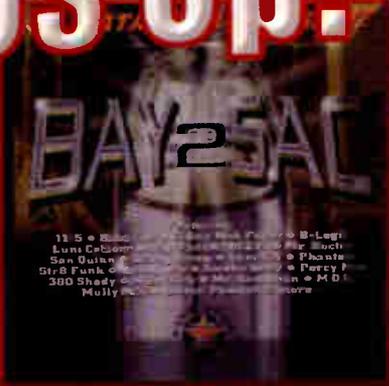
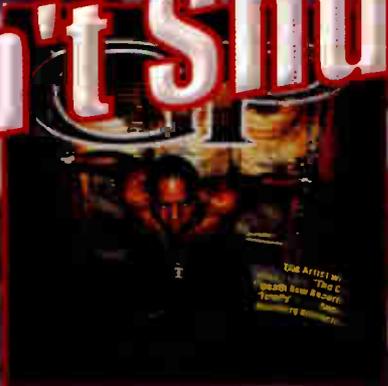
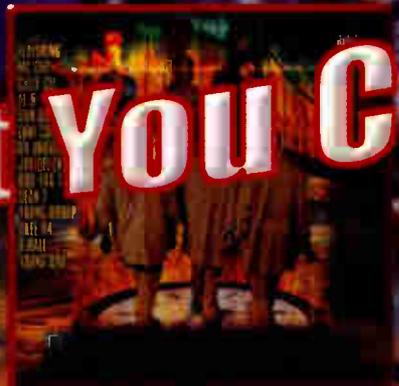


RAP & HIP-HOP

THE BILLBOARD SPOTLIGHT

SF Marriott May Be Able To Shut Us Down...

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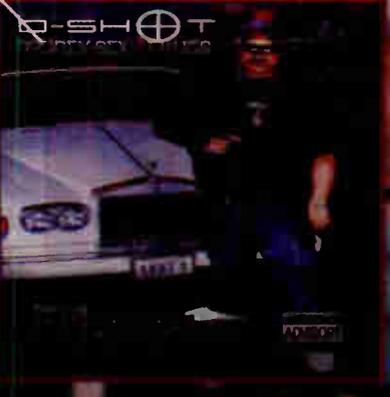
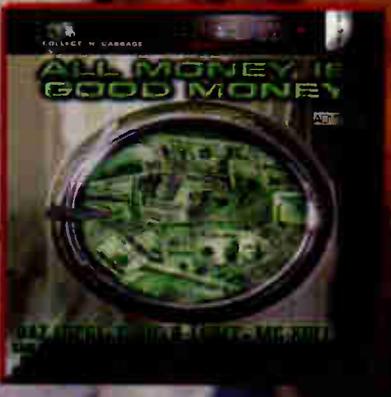
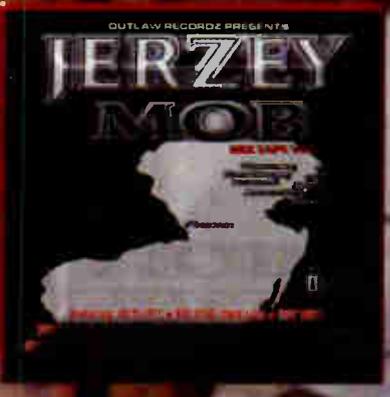
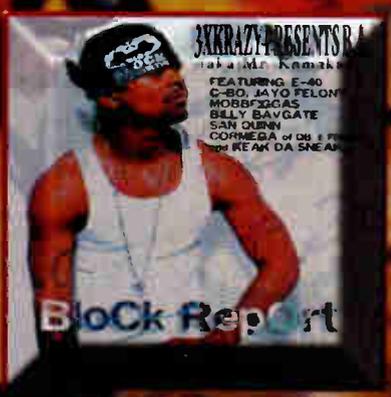
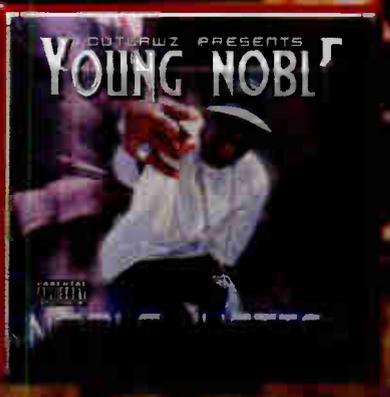
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Gettin' Back To Basics

With a solid stake in the mainstream, hip-hop culture is ready to move in new directions while returning to an old-school attitude.

By Rhonda Baraka

Since its inception, rap music has worn many hats, many disguises and has had more than its share of costume and scene changes. It's been the teacher, and the student; it's infiltrated rock and R&B and woven its way into the fabric of mainstream America. It has identified voices from every coast, making its presence felt in housing projects and prep schools alike. But even with all its nuances, rap music continues to evolve. What is on the horizon? Where is the genre headed?

Many say the culture is treading backwards, returning to the days of consciousness; experiencing what Minister Benjamin Muhammad, president of the Hip-Hop Summit Action Network, calls a "reawakening."

TOWARD THE POSITIVE

"Hip-hop is already making a significant turn in the direction of more conscious lyrics, as well as progressive commentary about the culture itself," says Muhammad, formerly known as Benjamin Chavis and the former head of the NAACP. "Hip-hop culture has evolved to the frontlines of political consciousness, a socioeconomic critique of not only American society but the world."

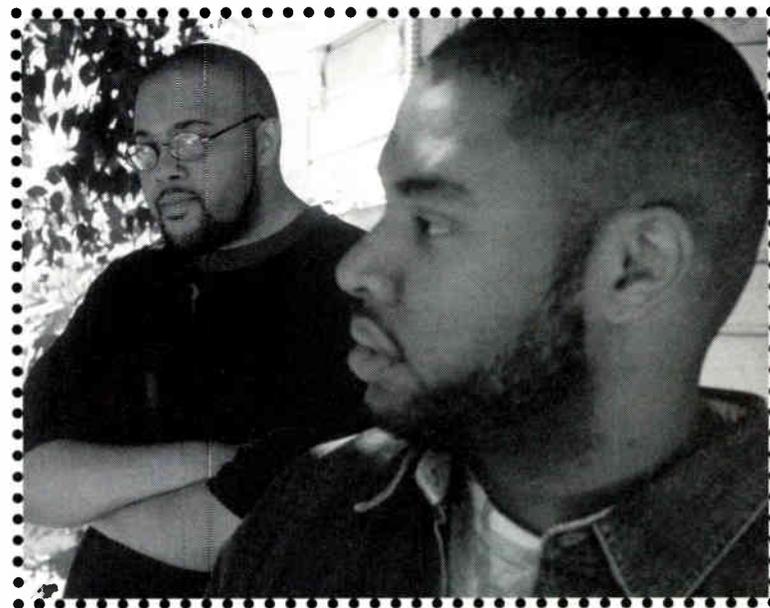
Muhammad says the re-emphasis on consciousness became evident prior to Sept. 11, but adds that

artists and audiences are more "introspective" since the attacks. "Rappers were already on a track toward questioning the roles of government and big business and questioning what was happening in the community and what responsibility hip-hop has," he says.

Rapper Lavon Alfred, aka M-I, says consciousness is not a new trend for his group Dead Prez. "It's a life-long process," he says. "I don't think it's something that just sticks on the wall; it doesn't always stay. I think it's something that we have to create a movement around—a lifestyle—allowing people to participate, even more so than just rapping about it."

He says recent events have forced many rappers into being more conscious. "I think there's just a general concern about the world. The world is calling for true acts, and there's nothing to do but respond. If we don't, then the music won't be relevant."

M-I also says that he and partner Clayton "Stic.man" Gavin are more concerned about "touching people" than about keeping up with music-industry trends. "I know the power that comes with the phenomenon that hip-hop



Rah Digga (left), Blackalicious

has created around commercial success," he says, "but I don't bother myself with wondering how I can get it by doing anything other than by touching one person, then the next and the next."

Muhammad says he thinks this conscious reawakening will be helmed by rap's current leaders and advanced by its newcomers. "I think the floodgates are being opened by rappers who are already on the scene, but what will keep those floodgates open, what will cause an even greater rush into the mainstream, will be the

next generation of rappers who are coming up strong," he says.

ROADS LESS TRAVELED

Rene McLean, head of New York-based McLean Entertainment Group (which comprises *EmixShow Magazine* and the Mixshow Power Summit), says he thinks hip-hop will, as in previous years, "correct itself" by reconnecting with its past and with the streets.

"I think what's gonna happen is hip-hop is gonna go back to being a little bit harder. The Jay-Zs and the 'bling-blings' will have to step back even further, and we'll get back into what Wu-Tang came out with," says McLean. "Hip-hop has a tendency to correct itself. We saw it happen with MC Hammer—people had gotten really commercial around that time, but then it went back to being street. I think the next trend is for it to be about the lyrics, the street and just getting back the edge it once had."

McLean adds that he thinks the musical hybrids that rap has helped to create will endure: "It's

are popular or that they think are en vogue, but we want artists to be true to themselves, true to their upbringing, and have integrity. That can be successful, and I believe that's what's happening."

Rapper Rah Digga agrees that individuality is important. "I think the biggest key to any artist's success is individuality, not necessarily following trends," she says. "One of the things that always stood out about me was my voice and my whole tone of MCing. It was something that people hadn't heard in a while—probably since the early B-girl days—so, even though it wasn't a new thing, it was definitely something new for the younger generations."

Despite the ideal of a pure genre that shuns trends and gimmicks, hip-hop has inevitably become a commodity whose trendiness translates into dollars for big marketers. "Madison Avenue follows trends," says Muhammad, "and they try to use these trends to market their products. Hip-hop today is the hottest genre of music and has flooded the mainstream, helping to define it."

With so much emphasis on the genre's commercial potential, some rappers might be swayed to fashion themselves after those who have found success with audiences and marketers. But, says Rah Digga, those who do are destined for short-lived careers.

"I think there's a lotta followers, and not even so much artists as labels. The corporate side gets nervous when it comes time to market something new and different," she says. "I think the corporate music world will always prefer

Continued on page 30

THE NEW UNIVERSAL ORDER

ERIC

NELLY

MR. CHEEKS

MAGIC

WARREN G

ALI

RAPHAEL SARDIQ

SILKH THE SHOCKER

MASTER P

JUVENILE

MACH 10

LIL WAYNE

PRETTY WILLIE

ST. LUNATICS

PASTOR TROY

DIRTY

TURK

MARQUE FRESH

LIL ROMEO

MIKEY

SATTI



RAP & HIP-HOP

Music fans may not know the names Chad Hugo and Pharrell Williams, but they definitely know the duo's work. From Mystikal's "Shake Ya Ass" to Jay-Z's "I Just Wanna Love You," Hugo and Williams, better known as the Neptunes, have produced some of hip-hop's biggest chart toppers.

Williams and Hugo grew up together in Virginia Beach, Va. It was there, at an 11th-grade talent show, that they were discovered by producer Teddy Riley. "His studio was next to our high school," Williams told *Billboard* in an interview last year. "He gave us a shot, and we just kept making tracks."

The duo's first production was 1994's "Tonight's the Night" for Riley's group, BLACKstreet. They've since produced tracks for Joe, Busta Rhymes, Fabolous, Usher, N.O.R.E., Babyface and Kelis, among others.

In addition to their production success, the two have recently broadened their own musical horizons. First, they, along with childhood friend Shay, recorded their own album, under the N*E*R*D moniker, for Virgin Records. The Neptunes also recently announced the launch of their imprint, Star Trak Entertainment, through Arista Records.

From BLACKstreet to recent crossover success with 'N Sync, Britney Spears and No Doubt, the Neptunes have quickly become one of the genre's premier production teams.

What have these four years been like for you guys?

Chad Hugo: It's been great!

Pharrell Williams: We haven't really paid attention. We've just been working!

Has the success come as a surprise to you?

PW: It hasn't sunk in yet.

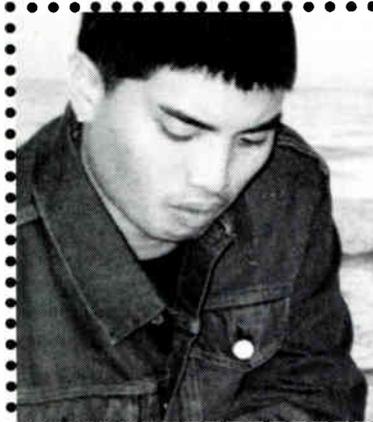
CH: We're constantly working, so we don't really get a chance, except for special occasions, to actually see how well our music is doing in the clubs or on the radio. We'll just keep on making song after song, but when we go out and see the reactions of kids in a club or the way people request our songs on the radio, that's when we really see how much of an impact we're having. We went to France last year, and people actually knew of the Neptunes. I thought that was great. I was walking down the street and getting recognized. As much as I stay on the low, some kid recognized me.

Q+A With THE NEPTUNES

The red-hot duo discusses the crossover success they've achieved as producers and the breakout debut of N*E*R*D. **By Rashaun Hall**

Chad, you mentioned that you're normally on the low. Why is it that Pharrell is usually the vocal piece for the group?

CH: I'm like a mixer and a studio musician. I think that's what teamwork is all about. We're individuals, and we have the ability to complement each other. We have our own personalities. Pharrell sings hooks, and I don't feel it's necessary to be next to him, rooting him on, while he's singing in a video. I still root him on, regardless. He does his thing.



While he's at a video shoot, I try to hold it down in the studio. It's part of the teamwork. He may be in one place and I'm in another, but, all in all, something is getting accomplished.

How do you decide who you work with?

CH: If we enjoy their work. If someone comes to us and asks us to work on a remix, we'll usually work on it if we're feeling them. What we look for is where we want to see them going.

PW: It's whether we feel we can do a good job on it or not. It's what makes sense to us.

Is there anyone that you haven't gotten the chance to work with that you wish you could?

CH: I wish we had done something with both Michael and Janet Jackson in the past year. We

had chances to, but the timing wasn't right. A lot of songs we had in mind for Michael, we gave to someone else and tailored them for that other artist.

What recent projects have you felt strongly about?

PW: I feel strongly about everything we do.

When you go into the studio with an artist, how do you decide what the track should sound like?

PW: It depends on the situa-

tion, because we want to keep things natural. We want to keep ourselves in the state that we were in when we first got into the business. We try to stay hungry, and make sure that the music is fun and that we have fun doing it.

PW: It comes from just day-to-day issues that, not necessarily I go through, but people around me could be going through. Life, period.

Is there a formula behind a Neptunes track?



PW: We don't depend on sounds, because different artists require different things. There's a Neptunes feeling, but not a Neptunes sound.

How do you maintain longevity as producers?

PW: We look ahead, and we never look back.

CH: We're trying to do that even more so now. When we first started, people could tell our sound, but now we're actually branching off to do more things. It was cool to get our foot in the door and let people know that it was us by putting a signature drum sound, but, in the future, don't be surprised if you hear a song and like it, that, when you read the credits, it's us.

When did you decide that you wanted to do your own album?

CH: We started out as a group, actually. We were the Neptunes, and we even had a singer and [N*E*R*D member] Shay as a vocalist, so, when the opportunity came up, we figured why the hell not? We want to let people know where we come from. We're not just one-dimensional producers. We have something else to say too, and in a different way.

In addition to Star Trak, what's on the horizon for the Neptunes?

PW: I'm really excited about what we're about to do with [Destiny Child's] Beyoncé Knowles and ['N Sync's] Justin Timberlake, in terms of their solo projects.

What role will hip-hop play in the future of Star Trak Entertainment?

CH: A fraction. Pharrell and I will continue to produce hip-hop songs, but, as far as the label, we have another goal—to reach lots of different people with lots of different types of music.

PW: It will play an integral part, but it's not the only thing our label has to offer. We also have Spy Mob, which is a rock group. And we're going to be venturing into country soon. This is going to be a label, and not a boutique, producer-esque label.

What is the future of rap music?

PW: I think the future of rap is like the future of any other music, it's going to evolve. The future of music is like the future of man, we're going to further evolve.

What advice would you give to up-and-coming producers looking to break into the business?

CH: Study the history of music. Study art. Don't box yourself in. Try to learn as much as you can about people, in general, as well as different types of music and different types of cultures. I think those things are good food for the soul, because music is a way of expressing yourself, you show what's in your soul. If you don't feed your soul, then you'll be very limited.

PW: Be yourself, keep God first and don't be afraid to venture out to try different styles. We look up to a lot of producers that have been out and that are out now. From Pete Rock to Marley Marl, from Timbaland to Dr. Dre—we look up to all those guys. ■

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RAP & HIP-HOP

Chicago Beats Hit The STREET

Hip-hop producers from the Windy City are making names for themselves and turning out some new talent.

By Moira McCormick

Chicagoans have long been known for getting the job done, whatever that job might be, with a minimum of fanfare and fuss. That's certainly the case with the city's hip-hop-production community. Chicago-based producers (some of whom are also artists themselves)

relationships to get to the next level. They're not interested in just cranking out 'hits.' There are so many producers and artists here with talent and potential that have gone unnoticed, but it won't stay that way for long," he says.

Leonard notes that a recent addition to Chicago's urban-radio

In the city's fertile underground scene, producer Panik (of rap crew Molemen) is developing an ever-strengthening rep—one client, Planet Asia, went on to sign with Interscope. Local rapper S.P.O., formerly a member of renowned hip-hop collective Rubberoom, records for, as well as oversees a stable of artists on, his own indie label, Windy Whoosh Wreckordz. Another nascent entrepreneur, Darrell Young, came to Chicago from the South, because he saw the Windy City as the logical place from which to launch his label, Don-Dada Records.

BUSINESS WITH JAY-Z

Xtreme's major break reads like something out of movie lore—the one having to do with Schwab's Drugstore. Two years ago, when Jay-Z's Hard Knock Life Tour came through Chicago, Xtreme was in the studio producing Chicago group Skunk Militia. He says he was driving through the city's West Side one day, "playing some beats I'd just put together," when a car pulled up next to him at a stoplight. The driver asked Xtreme what he was listening to, and when the producer replied, "Something I did," a head popped out that Xtreme recognized quite well—it was Jay-Z. The rap superstar told Xtreme, "Pull over. I want that beat!"

"He said he'd call me the next Friday, but I didn't think he actually would," says Xtreme. "But I did get a call from Roc-A-Fella Records asking, 'Can we do business?' I sold my first beat to Jay-Z, and it opened the door for me."

Xtreme, who was named Producer of the Year at 2001's Chicago Music Awards, has since

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BACK TO BASICS

Continued from page 26

to play it safe. There's nothing wrong with that, but trends come and go, and you've got to be aware of that. If you haven't established any individuality for yourself and you're basing your whole marketing structure on a trend, then be prepared to go out with it."

BEYOND STATUS QUO

Though rap music remains a black male-dominated genre, it continues to embrace female rappers, as well as those of other races. Women like Rah Digga, Lil' Kim, Eve and Foxy Brown have developed solid followings among hip-hop fans, while the success of artists like Eminem and, more recently, Bubba Sparxxx is a strong indicator that the days of comparing all white rappers to Vanilla Ice are gone. They're earning the respect of audiences and their contemporaries because they aim to "keep it real."

"At the end of the day, for a white rapper to be accepted by the hip-hop masses, the inner streets and the whole urban community, they have to be dope," says Rah Digga. "I think [Eminem] is one of the dopest MCs in the industry, better than a lot of the black ones. Bubba Sparxxx is not corny to me either. As an MC, I really take the time to criticize lyrics and look into the history of the artists. I know Bubba and Eminem personally, and I feel like they've paid their dues and earned their merits as dope MCs."

Muhammad, who says hip-hop is "no longer the possession of one race," agrees that what the future holds for white rappers depends on the rappers themselves, not on industry-imposed trends. "If white rappers want to be successful, then they are gonna have to spit lyrics that are true to who they are. They're gonna have to raise questions about what it means to grow up in a privileged class in a privileged race. They're gonna have to raise questions about the contradictions of society and the world."

But not all white rappers have lived "privileged" lives. In fact, the likelihood is that most of them have not and have found that they identify with rap music because it has addressed the realities of their lives. Poverty, a 23-year-old rapper signed to Artist-Direct, refuses to attach any significance to the fact that he's white. "I think that's completely irrelevant," he says. "I don't think it has anything to do with any-

thing—whether you're black, white, male or female."

What is relevant, Poverty says, is content and originality: "So much [music] out there is cookie-cutter. They have the same couple of people in America that are famous. You just buy a \$100,000 beat off them, put some cheesy lyrics on it and make some stupid, corny hit that you know is gonna make your record go platinum while the rest of the album is garbage because it's not talking about anything that has any real relevance."

Poverty, who, prior to being signed, lived in a homeless shelter in Portland, Maine, for four years, says his music is not about keeping up with the latest trends but about expressing the realities of life. That, he says, is the only thing that keeps the music real.

Says Poverty, "I think that hip-hop is going down the tubes fast. It's selling more and more records, but, because it's selling more and more, it's destroying the culture. I really can't say whether or not what I'm doing is gonna end up being something new; I do it for my own personal reasons. I'm not in this game to be the dopest MC. I'm not in this game to be the richest or the realest. The only reason I do it is because I have to. This is what I do to deal with my life."

RAPPERS' WISH LIST

Despite the increasing numbers of and greater respect for white and female rappers, the overall complexion of rap will most likely stay the same. "I think there's always gonna be a higher ratio of male as opposed to female MCs," Rah Digga says, "but I think that females are definitely commanding more respect now than in the past. Women MCs are winning Grammys in categories with guys, so I think people are definitely acknowledging that we have the means to succeed and supersede some of our male counterparts, but, for the most part, I think it's gonna remain a male-dominated field."

And, says McLean, it will always be identified with black culture. "You're gonna have your Eminems, you're gonna have your other artists that aren't black, but the music actually comes from the street, and it's always gonna remain that way. If it doesn't go back there, then it might as well just be pop or R&B music. I think people are gonna always borrow from it. It's the first form of music that really just borrowed from everybody and created its own

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The Foundation: No I.D. (left) and Xtreme

supply beats for some of the biggest names in the rap world, while at the same time working to bring gifted local-artist protégés into the national spotlight. It's hard to get around the fact that Chicago's accomplishments are minimally recognized—for now—but many believe that situation is changing, and they are striving to effect that change more quickly.

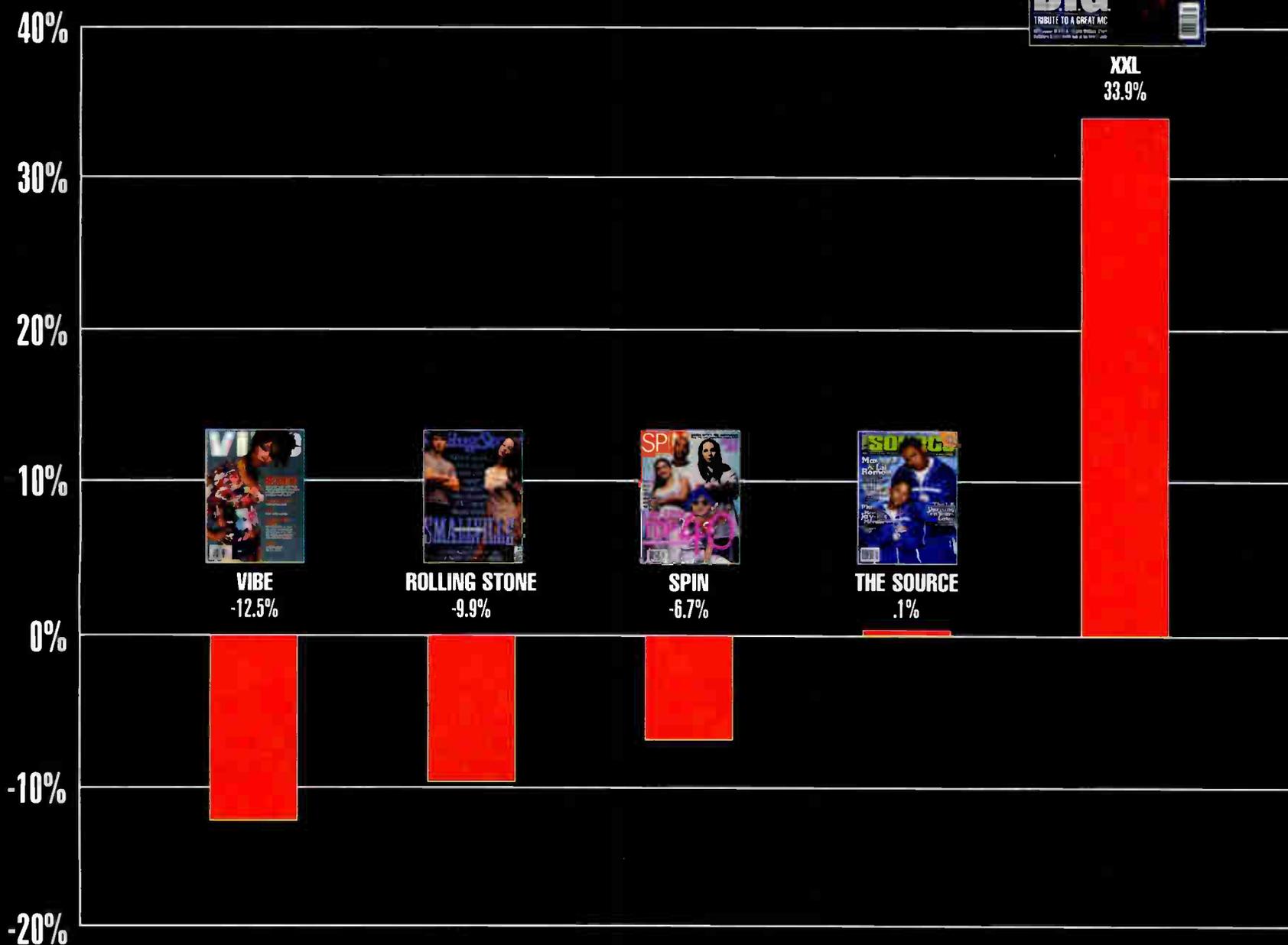
"Chicago has a 'hustle' mentality," says David Leonard, national director of rhythm/crossover mix-show promotion for leading independent radio-marketing and promotion firm Jeff McClusky & Associates, based in Chicago. He's referring to the tireless work ethic embodied by so many local industry figures. "They're not caught up in hype. They study and perfect their craft and pursue rela-

lineup on Power 92 (WPWX) has been devoting an hour every week to homegrown talent.

Chicago's leading lights in hip-hop production include Xtreme (Jay-Z, Dr. Dre, DMX, Ed O.G.), who has formed a partnership called The Foundation with No I.D., the Chicago producer who brought groundbreaking rapper Common to the world's attention and has since worked with Beanie Sigel, Memphis Bleek, Montell Jordan and Dead Prez; Kanye West (Beanie Sigel, Jay-Z, Lil' Kim, Jermaine Dupri, Da Brat, Jagged Edge, Talib Kweli, Puff Daddy, Foxy Brown, Nas), who is no longer physically based in the city but who continues to shepherd Chicago talent into the limelight; and The Legendary Traxster (Twista, Mic Geronimo, Mystikal).

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RAP & HIP-HOP

The Multimedia ADVANTAGE

On the airwaves and on screen, artists are seeking to become the next big well-rounded thing, and the industry is eating it up.

By Gil L. Robertson IV

The big buzz today among managers, agents and executives in the music business is how to best tap into the burgeoning multimedia marketplace. Walk into a planning session at any record label and you'll find executives scrambling for ideas on the best ways to integrate their acts into the multimedia pie. "It's the new crossover," states music promoter Idris Clark. "Along with radio airplay, publicity and touring, securing a place for your artist on a TV show or in a film has definitely become a big item on the agenda."

Since the first discussion about this subject last year (Billboard, April 7, 2001), the number of recording artists infiltrating TV, film and other multimedia formats

has grown rapidly, to the point where it can no longer be considered a passing trend but, in fact, a commonplace occurrence.

"Securing opportunities for your artists in multimedia environments is no longer a fad but has developed into an essential part of the overall marketing of an artist," adds Hall. "The use of videos and DVDs as effective marketing tools has spilled over into TV, film and cyberspace, and the music industry has responded by actively pursuing these avenues for growth."

MUTUAL BENEFITS

Of course, the benefits of signing artists as actors can have a positive effect on everyone's bottom line. The success of the *Fresh Prince*

of *Bel-Air* and *Living Single* provided two clear examples of the financial rewards generated when a recording artist was able to generate multimedia success.

"Signing a recording artist as a guest on our show can be good business that creates a win-win situation for both parties," says Mara Brock Akil, executive producer of the UPN sitcom *Girlfriends*.

"In this industry, people are always looking for new ways to increase exposure for their brands and products, which is why you see a new synergy at play in the entertainment community," she continues. "Because the marketplace has become increasingly busy with more and more entertainment options for consumers, the community has responded by employing strategies that enable us to better maintain and grow our market share. Having music artists

artists to take time off from their careers to move into another area of entertainment," says Kenneth Crear, a VP at the management company The Firm. "Now, it's understandable that an artist might want to develop another creative layer to their career—people are looking to grow, and I can appreciate that—however, the career trajectory for most artists is simply not long enough for them to take time off to pursue something else. I think most acts out there would be best served by concentrating on building their music careers before venturing into other areas."

TAKING THE RISK

Echoing Crear's sentiments, manager Herb Trawick (Brian McKnight, Cherokee) also cautions artists against attempting to make a move into other areas,

multimedia star is big enough to make most artists willing to take the risk. Just take a look at Ice Cube. With a number of successful films already under his belt and three major-studio films slated for release in 2002, the rapper is a prime example of the cross-market rewards gained from multimedia exposure.

"It's been all good for me," Ice Cube says while promoting his new film *All About the Benjamins*. "Sure, my career in music has certainly benefited from my exposure in films, and vice versa—for me, both sides of my career have benefited."

"Yeah, it's working for me, too," says Naughty by Nature front man Treach, who, in addition to a new album, has three pictures set for release this year. "It's just a new way of doing business in this game: One hand washes the other, which adds to the overall expo-



Cross-market rewards: Ice Cube (left) and Treach

until they are sure that they have what it takes. "The skill set that enables an artist to succeed in music is often not enough to help them succeed in other areas," he

sure and career longevity of an artist. Our presence in this industry has actually been a good thing for business overall; we've created a lot of opportunities for a lot of

"People are always looking for new ways to increase exposure for their brands and products, which is why you see a new synergy at play in the entertainment community. Having music artists in films and on TV shows is nothing new, but today it's being used to help everybody reach their bottom line."
—Mara Brock Akil, UPN

in films and on TV shows is nothing new, but today it's being used more as a tool to help everybody reach their bottom line."

While it's clear that the entertainment industry has embraced the mutual benefits gained when a recording artist is able to bridge his or her success into another area of entertainment, the biggest hurdle for artists is the question of whether or not they can make the crossover into new arenas.

"It can be very dangerous for

says. "Success in film and TV takes discipline and a level of commitment that's different from what it takes to succeed in music, so artists would be wise to do their homework before making the move. There are a lot of stories out there about artists who just didn't have what it takes. It's important to remember that, for every Will Smith and Ice Cube, you have many more artists out there who just didn't make the grade."

Of course, the career bonanza to be made for making it as a

folks. Because of guys like me, DMX and Busta Rhymes, a new market has opened up for black entertainment professionals. The presence of recording acts in the TV and film game has broadened the amount of projects being made on the urban side, and it's a trend that's being picked up by our pop counterparts. Just take a look at Mandy Moore and Britney Spears. Everybody is trying to realize their true value in this game, and everybody is out there trying to get paid." ■



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RAP & HIP-HOP

Rappin' Around The WORLD

LONDON

Artist: Def Tex
Album: *Serene Bug*
Label: Son Records
(www.sonrecords.com)
International partner: Bad News Records, Japan
(www.badnews.co.jp)

The very small Son label and its underground hip-hop band, Def Tex, have shown that there's light at the end of the often dark tunnel for U.K. hip-hop, even if that light is in the Land of the Rising Sun. Released in the U.K. last summer, Def Tex's *Serene Bug* was also issued in Japan through Son's licensing deal with Bad News Records. "This is the fourth album we've released through Bad News in an ongoing licensing deal, hopefully with many more to come," says Son chief Alistair Nicholson. Bad News has also released Son's compilations *Year One* and *Rising Son*, an exclusive for the Japanese market, plus the Lost Island's *Forbidden Ground*. "Just to get any British hip-hop released overseas is a success story," says Nicholson. "Sales have been respectable, without being huge. But they've been at least as much as the amount sold in the U.K., which is great. But it's a bit of a sad reflection on the U.K. scene and how much we sleep on our own artists, although things seem to be changing for the better at the moment." Def Tex, consisting of MCs Anthropologist and Chrome, producer R-Key and DJ Sure Delight, recently supported the album with an early February/late March U.K. mini-tour. *Serene Bug* was voted the

International artists are earning "cred" and gaining success away from home.

Rap rose from the streets of America to become an international phenomenon. The hip-hop generation in every musical market worldwide has produced its own local heroes who, in turn, have found success crossing borders just like American rap stars. **Billboard** correspondents offer these capsule reports on noteworthy, homegrown rap artists from key European markets who have gained a foothold—or more—beyond their native territories. We provide information below on the partnerships that have boosted the international prospects for each of these acts.

second-best U.K. hip-hop album of 2001 by *DJ Magazine*.

—KWAKU

MUNICH

Artist: Seeed
Album: *New Dubby Conquerors*
Label: Downbeat
(www.downbeat.de)
International partner: Warner Music, Germany (www.wea.de)

The 11-member, Berlin-based band Seeed offers raps in German and English, underlined by a musical mix of hip-hop, dub, reggae and dancehall styles. At this year's Echo Awards, the band was nominated in three categories—Best National Newcomer, Best National Video and the Berlin Newcomer Award. When its debut album, *New*

Dubby Conquerors, was released in May 2001, it spent 24 weeks on the German album chart and crossed borders by climbing the album charts in Austria and Belgium. The band supported the album throughout last year with 10 spring concerts, 40 appearances at open-air festivals, 20 autumn shows throughout Germany, Switzerland and Austria and an opening date for R.E.M. in Cologne. In the wake of singles-chart success for the tracks "Dickes B" and "Dancehall Caballeros," the track "Waan Back" was released in March. A summer of festival appearances will set up a second album in early 2003. The band's label, Downbeat, started out as a record shop and mail-order

service in Berlin run by reggae and dub music fan Norbert Rudnitzky, who imported all his favorite records of the genre from London. In the early days, one of his best customers was Bernd Dopp, who today is president of Warner Music Germany. In 1994, Dopp suggested Rudnitzky start up a label to be distributed by WEA. Downbeat since has become a Warner Music imprint within EastWest Germany. Says Rudnitzky, "My thing has always been reggae and dancehall, and now with major backing, I have more impetus to move mountains."

—ELLIE WEINERT

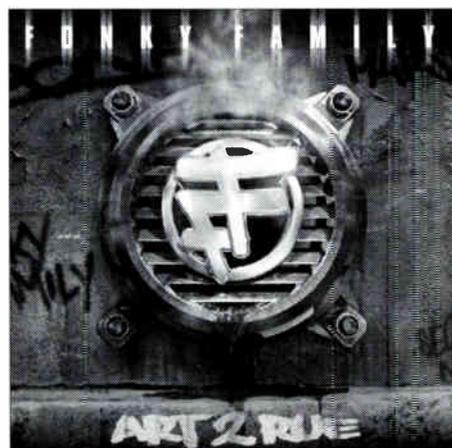
PARIS

Artist: Fonky Family

Album: *Art de Rue*
Label: S.M.A.L.L./Sony International partners: Sony Music (www.sonymusic.com), Les Disques de Montréal, Canada, Boa Music Entertainment, Spain (www.boa-music.com), Family Affair, Italy

Fonky Family's *Art de Rue* claims the honor as one of the best-selling rap albums of 2001 in France. Released on the S.M.A.L.L./Sony label, the disc sold more than 360,000 copies in its first eight months in its home market, then began selling and climbing album charts in Canada, Belgium and Switzerland, among other territories. Through Sony Music affiliates, the album has surpassed the half-million mark in total sales. "Art de Rue was a major release for us," says Laurence Mims, international marketing manager at Sony Music France. "Sony affiliates picked up Fonky Family in Switzerland, the Benelux territories, Germany and Poland. But Sony Canada passed on the project, as Quebec is an extremely small French-language region concentrated essentially on mainstream pop." However, through personal contacts and a meeting at MIDEM, the independent label Les Disques de Montreal picked up Canadian licensing for Fonky Family, promising intensive street marketing. Contacts at MIDEM in 2000 also led to distribution in Spain through Boa Music Entertainment and in Italy through Family Affair. Fonky Family's seven "Bad Boys

Continued on page 36



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On The Charts

The chart recaps in this Spotlight are a year-to-date look at the rap categories. These recaps cover the period starting with the Dec. 1, 2001, issue—the beginning of Billboard's 2002 chart year—and ending with the March 9, 2002, issue.

Hot Rap Singles recaps are based on accumulated sales information as compiled by SoundScan. Titles receive credit for units sold for each week they appear on the chart. The Top Rap Albums recap is a list of the top rap albums taken from the Top R&B/Hip-Hop Albums chart.

The recaps were compiled by Anthony Colombo with assistance from R&B/hip-hop chart manager Minal Patel.



Ludacris



Hot Rap Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 STRIK 9INE (1) Fade/ECMD
- 2 METHOD MAN (1) Def Soul/Def Jam/IDJMG
- 3 JONELL (1) Def Soul/Def Jam/IDJMG
- 4 MR. CHEEKS (1) Universal
- 5 ROY JONES, JR. (1) Body Head

Top Rap Albums

Pos. TITLE—Artist—Imprint/Label

- 1 WORD OF MOUTH—Ludacris—Disturbing Tha Peace/Def Jam South/IDJMG
- 2 STILLMATIC—Nas—Ill Will/Columbia/CRG
- 3 PAIN IS LOVE—Ja Rule—Murder Inc./Def Jam/IDJMG
- 4 GENESIS—Busta Rhymes—J
- 5 DOGGY BAG—Lil Bow Wow—So So Def/Columbia/CRG
- 6 BIG BOI & DRE PRESENT... OUTKAST—OutKast—Arista
- 7 INFAMY—Mobb Deep—Loud/Columbia/CRG
- 8 TARANTULA—Mystikal—Jive/Zomba
- 9 THE GREAT DEPRESSION—DMX—Ruff Ryders/Def Jam/IDJMG
- 10 DIRTY MONEY—UGK—Jive/Zomba

Hot Rap Singles

Pos. TITLE—Artist—Imprint/Label

- 1 ROUND AND ROUND—Jonell & Method Man—Def Soul/Def Jam/IDJMG
- 2 DANSIN WIT WOLFEZ—Strik 9ine—Fade/ECMD
- 3 THAT WAS THEN—Roy Jones, Jr. Featuring Dave Hollister, Perion & Hahz The Ripa—Body Head
- 4 LIGHTS, CAMERA, ACTION!—Mr. Cheeks—Universal
- 5 JUMP UP IN THE AIR—Original P Introducing Hyped Up Westbound Soljaz—Westbound
- 6 CAN I GET THAT?!?—Bear Witnez!—Eargasm
- 7 AIN'T NOBODY (WE GOT IT LOCKED!)—The Rawlo Boys Featuring T.O.R.O. & Lil' Smoke—House Of Fire
- 8 THINK BIG—Crimewave—Crimewave

Def
Jam
recordings

ISLAND Def
Jam
recordings

MUSIC GROUP

- 9 BUSTER—Dennis Da Menace—1st Avenue
- 10 GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN)—Cash & Computa—Select
- 11 GET MO—Sherm Featuring Bigga Figgas—Dean's List
- 12 GOT UR SELF A...—Nas—Ill Will/Columbia/CRG
- 13 ROCK EM—Boobakaw And Tha Wild Younginz Featuring Vita—Whitstone
- 14 ALWAYS ON TIME—Ja Rule Featuring Ashanti—Murder Inc./Def Jam/IDJMG
- 15 FATTY GIRL—Ludacris, LL Cool J & Keith Murray—FB/Universal

Hot Rap Singles Labels

Pos. LABEL (No. of Charted Titles)

- 1 ISLAND DEF JAM MUSIC GROUP (7)
- 2 UNIVERSAL (4)
- 3 ECMD (1)
- 4 BODY HEAD (1)
- 5 COLUMBIA RECORDS GROUP (6)

Hot Rap Singles Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 DEF JAM (5)
- 2 FADE (1)
- 3 DEF SOUL (1)
- 4 BODY HEAD (1)
- 5 UNIVERSAL (1)

AROUND THE WORLD

Continued from page 34

from Marseille" are Le Rat Luciano, Don Choa, Sat, Menzo, Fel, Pone and Djel. Together they dish out hard-hitting lyrics, familiar melodious samples and a big sound. The group's live album, *Hors Serie Volume 2*, was released in December and hit No. 16 on the French album chart and No. 41 in Belgium. *Art de Rue* and a previous studio album, *Si Tu Veut*, were reissued as a boxed set in December, and a boxed set of live discs was released in February. "Our strategy," says Simms, "is to offer affordable low-priced CDs at a 50% discount, a very important policy for the group and the label, which we have tried to encourage for international territories as well."

—MILLANÉ KANG

MILAN

Artist: Jovanotti
Album: *Il Quinto Mondo*
Label: Mercury/Universal (www.universalmusic.it)
International partner: Universal Music, Germany (www.universal-music.de)

Few Italian rap and hip-hop acts have enjoyed international success, but a notable exception is 35-year-old Jovanotti, real name Lorenzo Cherubini. His latest album, *Il Quinto Mondo* (The Fifth World), was released Feb. 1 and immediately scaled the Italian album chart. Through Universal, the album's release this spring is planned throughout Europe. Today, rap is just one of many styles in Jovanotti's eclectic repertoire, but he is recognized as the person who did the most to spread the style in Italy, first as a teenage DJ discovered by the influential Claudio Cecchetto at Radio DeeJay in the late 1980s and later as an artist. Jovanotti's brand of Italian rap first enjoyed international success through PolyGram, before its merger with Universal. "He was one of my first signings when I joined PolyGram in 1993," says former PolyGram Italy president Stefano Senardi, now head of indie label NuN Entertainment. Jovanotti's first PolyGram album was *Lorenzo 1994*, which sold 650,000 units in Italy, thanks to its upbeat single "Penso Positivo" (I Think Positive). As for the rest of Europe, Senardi recalls, "The turning point was when we showcased him at a convention for PolyGram Germany. Our

German colleagues just fell in love with his positive, vibrant personality, which was also what had won over the Italian audience." *Lorenzo 1994* went on to sell 150,000 units in Germany out of its total European sales of 200,000 units. What's more, the relationship between Jovanotti and the German market continues today as Universal Germany releases *Il Quinto Mondo*.

—MARK WORDEN

STOCKHOLM

Artist: Spotrunnaz
Album: *The Spotlight*
Label: LED Recordings/Universal Music Sweden (www.ledrecordings.com)
International partner: Universal Music (www.umusic.com)

One of Spotrunnaz's greatest fans is Thomas Rusiak, a Stockholm-based hip-hop artist who, in 1997, introduced the band to his A&R manager Daniel Ledinsky at LED Recordings. At the time, Spotrunnaz was signed to another Swedish indie label, MNW. Five years later, Spotrunnaz is now with LED, arguably the Swedish label with the most focused and aggressive A&R profile. LED's roster includes the rock acts Hellcopters and Yvonne and hip-hop acts Rusiak and DJ Sleepy. Spotrunnaz first rose to critical acclaim with the track "Many" on EMI Sweden's 1998 compilation *Sidewalk Headliners* and released *X Marks the Spot*, their debut album for MNW, last year. After signing with LED, Spotrunnaz began work in December on their second album and finished the project in six weeks. It is set for release this month. The delay gives Ledinsky and his three colleagues at LED the chance to nurture their relationship with their international partner, Universal Music. The process illustrates the challenges and benefits of a partnership between an indie label and a multinational major. "As Universal is a very big company, they've got policies in terms of how to work with international people," says Ledinsky. "There's one person at Universal Music Sweden who handles international exploitation, but Universal has a lot of labels in various countries, so what I'm aiming to do is get in touch with those labels that have similar interests as we have. We've been with Universal for two years, and I guess it will take another couple of years to figure out whom to have contact with."

—KAI R. LOFTHUS

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worked with Musiq Soulchild and DJ Clue (Def Jam), among others. With No I.D., Xtreme is producing Dr. Dre protégé Shaunta (Aftermath/Interscope), and the duo is currently submitting beats for Dre's new *Chronic* album. Plus, he's overseeing two fledgling artists, Jameisha Trice and Ras Rock, via his own production company, Burnin' Hot Entertainment.

Xtreme notes that their partnership is unusual for Chicago, as the dearth of industry attention (and its attendant funding) in the city has resulted in more of an everyone-for-himself atmosphere, than one of cooperation and sharing. It's difficult even for him, he says, to make a comfortable living simply producing local artists. A beat that would fetch \$12,000 on either coast goes for \$5,000 in the Windy City, and local artists generally can't pony up even that much. "So, you have to sell beats for \$500 to \$1,000," he says. "You either have to do a lot of independent work or be able to fly out to New York or L.A. [on a regular basis, to work with the big names]."

XTREME TEAM

Xtreme, No I.D. and others are endeavoring to raise Chicago's profile, so that the genre's stars will come here to work. "We want to show everybody that [collaborating] is the way to do it," says Xtreme, who claims there is an identifiable Chicago sound on current hip-hop records, one that draws on the city's venerable soul tradition. "The East Coast sound has more of a reggae influence, since they're close to the Caribbean, while Chicago draws from the deep soul, gospel and blues of the South. Our biggest influences include the Chi-Lites and Quincy Jones—the sounds we grew up with, we're remanifesting as adults."

"The trend [in rap and hip-hop] now is neo-soul," observes No I.D., "but what we're doing now [with new protégé K. Fox] is even more soulful. It's a mixture of [current] R&B and old R&B, but it feels like [new-millennium] hip-hop."

The producer says he stopped working with Common when the rapper, with whom he'd collaborated since 1992, signed with MCA in 1998 and, according to No I.D., headed in a neo-soul direction himself. No I.D. was less than enamored with the trend-hopping direction rap was then taking, he says, and opted for producing straight R&B.

It was Xtreme who, upon hearing his future partner's R&B work, gave his honest assessment. "It's good, but it's not No I.D. Bring No I.D. to R&B," he said. Eventually, No I.D. came back to hip-hop. "I'd been a house DJ, so I brought a more musical element to it, as opposed to [one that was]



Compiled by Rashaun Hall

APRIL

- Babu**, *Duck Season* (Sequence/Ultra)
- Big Moe**, *Purple World* (Priority)
- Blackalicious**, *Blazing Arrow* (MCA)
- Cee-Lo**, *Cee-Lo Green and His Perfect Imperfections* (Arista)
- Frost**, *Untitled* (Koch/In the Paint)
- Jaz-O Featuring Immobilarie**, *Kingz Kounty* (Rancore)
- Knoc-Turn'al**, *Knoc's Landin'* (Elektra)
- Non-Phixion**, *The Future Is Now* (Landspeed)
- Phil Da Agony**, *The Body of Christ* (Goodvibe/JCOR)
- Q-Tip**, *Kamaal the Abstract* (Arista)
- Skratch Comando**, *Incredible DJs* (Bomb Hip-Hop)
- Various Artists**, *Chronic Jointz*

- Volume 1* (Koch/In the Paint)
- Various Artists**, *Still More Bounce* (Wolfpac)
- Various Artists**, *THC: The Hip-Hop Collection Vol. 1* (High Times Records)

MAY

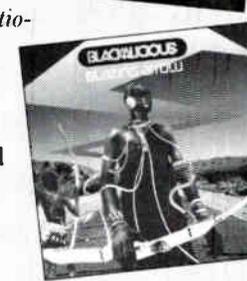
- Afu-Ra**, *Untitled* (Koch/In the Paint)
- Bahamadia**, *Untitled* (Goodvibe/JCOR)
- Bounty Killer**, *Ghetto Dictionary: The Art of War/The Mystery* (VP)
- Jim Crow**, *Jim Crow* (Interscope)
- Dayton Family**, *Untitled* (Koch/In the Paint)
- DJ Quik**, *Under Tha Influence* (Euponic/Bungalo)

- Midwikid**, *Something Wikid This Way Comes* (Arista)
- Ms. Jade**, *Girl Interrupted* (215/Beat Club/Interscope)
- Nature**, *Untitled* (Casino/Sequence/Ultra)
- Naughty By Nature**, *Icons* (TVT)
- No Good**, *GameDay PBB* (ArtistDirect)
- Scienz of Life**, *Project Overground: The Scienz Experiment* (Sub Verse)

- Various Artists**, *Revenge of the B-Boy: Episode 2* (Attack of the Toyz/Bomb Hip-Hop)
- Zion I**, *Deep Water Slang* (Live-Up/Nu Gruv Alliance)

JUNE

- Common**, *Electric Circus* (MCA)
- Cormega**, *The True Meaning* (Legal Hustle)
- The D.O.C.**, *Deuce* (Silverback)
- E-40**, *Untitled* (Jive)
- Field Mob**, *From tha Roota to tha Toota* (MCA)



just rhythm-based," No I.D. says. At press time, No I.D. was in Atlanta, along with Xtreme, finishing an album project at 302 Studios with K. Fox, whom MCA-distributed Magic Johnson Records has just signed. "We're shooting for cameos on the album by artists like Stevie Wonder, Gladys Knight and Frankie Beverly and Maize," he says, noting that Chicago DJ Teefa, whose album No I.D. is producing, cameos on the K. Fox project.

"There's so much talent in Chicago, but no one wants to sacrifice glamour and glitz to work on it," says No I.D. "People have gotten too sidetracked by what they see in music videos. Working with Common, we got to a point where the only thing we could do was make more money—there was nothing to accomplish besides financial gain. I didn't want to change my style for the chance of even bigger success."

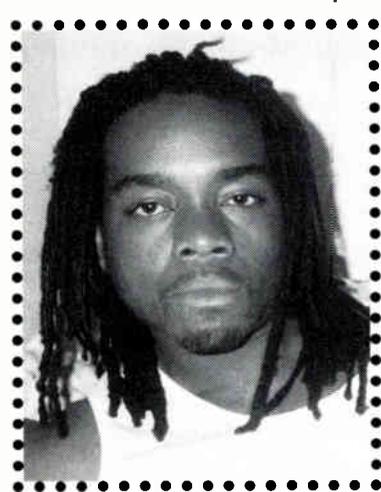
Striving to get Chicago artists off the ground and raise the profile of the city is "a long, hard road," he acknowledges, but he believes it's one that offers the most artistic rewards.

"Struggling artists can only benefit from collaboration and openness," says underground producer Panik, who networks tirelessly and carries a beats sampler everywhere he goes, since

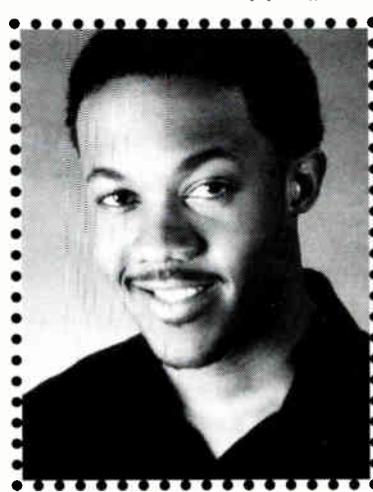
you never know who you'll run into. "I never feel threatened; I feel all of us should be open, since the only person who can take from you is yourself."

CHICAGO PRIDE

Of course, there are those pro-



S.P.O. (left), David Leonard



ducers who, having reached a certain level, want more than the city has to offer. When Kanye West moved to the East Coast a year ago, he expanded his already-impressive résumé exponentially, collaborating with the likes of Ludacris, Mos Def, Freeway, Scarface and Alicia Keys. He received his first platinum album for his work on Jermaine Dupri's 1998 release *Life in 1472* and now boasts

more than a dozen platinum and gold plaques. "I was tired of the indie route," he says. "This time last year, I was selling beats for \$500 out of my crib. Now, I can get label heads on the phone; I can get deals for my groups."

Still, West is shopping two

Chicago acts, an MC named Rhymefest and a duo called the Go-getters, via his boutique production company Kon Man Entertainment; he also represents Chicago producer Brian Allday Miller, who's creating some beats for West's upcoming solo album. "I love Chicago," says West, "and I love to give back to the city."

S.P.O. and his Windy Whoosh Wreckordz stable—P'casso, Sudan

- 4th Ave Jones**, *No Plan B* (Interscope)
- Lil' Romeo**, *Game Time* (New No Limit)
- NAAM Brigade**, *Untitled* (ArtistDirect)
- Nelly**, *Nellyville* (Fo' Reel/Universal)
- Onyx**, *Untitled* (Koch/In the Paint)
- The Roots**, *Phrenology* (MCA)
- Slum Village**, *Untitled* (Sequence/Ultra)
- Smilez & Southstar**, *Crash the Party* (ArtistDirect)
- Spontaneous**, *First Man on the Moon* (Goodvibe/Barak/JCOR)
- Truth Hurts**, *Truth Hurts* (Aftermath/Interscope)
- Various Artists**, *Seditious Jewels* (Sub Verse)

JULY

- CMC Featuring Ja Rule**, *Untitled* (Murder Inc./TVT)

AUGUST

- Nick Cannon**, *Untitled* (Nickelodeon/Jive)

SEPTEMBER

- Bigg Jus**, *Black Mamba Serums, Part 1* (Sub Verse)
- Poverty**, *Untitled* (ArtistDirect)

OCTOBER

- Phats Bossi**, *Trials and Tribulations* (ArtistDirect)
- Pokafase**, *Untitled* (ArtistDirect)

and Lone Assassin—are giving back by staying put. "We're trying to bring it right here," says S.P.O., a Texas native who started MCing in Chicago in 1990, joining Rubberroom two years later. Going solo again, he began scouting clubs for talent, which is where he found Windy Whoosh's roster. Now, in between performing at Windy Whoosh showcase nights, S.P.O. gets promos (including singles from the label's new 13-song compilation, *Windy Whoosh Wreck!*) to club DJs, distributes flyers, shops for distribution deals and networks constantly. "Everybody in my camp is so different," says S.P.O., "but we've all got Chicago pride."

So does Chicago-born Darrell Young, who launched his Don-Dada Records here after relocating from Mississippi. He mines the heretofore obscure suburb of North Chicago, which he describes as an untapped hotbed, for his talent roster, which currently includes brother/sister act Reflux, rap crew Black Assassins, rapper Quarter-Key and R&B singer Janielle. Young has joined forces with local marketing company JW Promotions, headed by former Virgin Records executive Jeanne Warsaw, and records his acts at the high-profile studio Chicago Trax, owned by R&B superstar R. Kelly. Says Young, "We're working on putting Chicago on the map." ■

Rhythm, Rap, and The Blues™



by Gail Mitchell

NEW LINE'S NEW LINE: As New Line Records act IMx's "First Time" builds momentum, the label announces a partnership with New York-based Tru Criminal Records. The alliance's first project will be *The Anti-Backpack Movement*, a compilation featuring the work of producers **the Alchemist**, **Large Professor**, and **Buckwild**, plus artists **50 Cent**, **the Mafia**, and **Nature**, and such Tru Criminal rappers as **FT** and **151 Proof**—both of whom are slated to record solo projects via the new deal.



New York native FT's *The Cure* is scheduled for this summer. His rap skills have already graced several soundtracks, including *Rush Hour 2*, *Bones*, and *All About the Benjamins*. Brooklyn, N.Y.-bred 151 Proof's still-untitled debut is due in the fall.

"We were aware of [Tru Criminal CEO] **Lee Resnick's** East Coast success," New Line senior VP of music development **Jason Linn** says. "He has good ears and knows his niche extraordinarily well. Instead of doing a one-off deal, we figured it would be smarter and more advantageous to give Lee overhead and let him do his thing."

Distributed by Alternative Distribution Alliance, New Line Records was established in 1999 by parent company and AOL Time Warner division New Line Cinema. In addition to Linn, the executive team includes president of production and music **Toby Emmerich**, VP of soundtracks and music development **Mitch Rotter**, and Linn's assistant, **Garrett Te Slaa**.

Eyeing future forays into rock and electronic/jazz, the label still plans to uphold its keep-it-small operating mantra. "We have an open mind in terms of genres, in some ways letting our film slate dictate our direction," Linn notes. "We're also looking at artists we think are [geniuses]. But we want to keep it manageable and not get ahead of ourselves, much the way the studio was grown. We want to stick with records for a while."

One such example is IMx's eponymous set, issued last August; "First Time" is its second single. The accompanying video's popularity on BET and the album's charting on indie sales charts led to sis-

ter Warner Bros. Records lending promotion support. The track is currently No. 71 on Hot R&B/Hip-Hop Singles & Tracks.

Linn says, "If we can be the label that sticks with records and refuses to let them die, we can carve a needed place in the industry right now."

NEW R&B SLATE: Succeeding **Jerry Butler** as chairman of the Rhythm & Blues Foundation's board of directors is entertainment attorney **Kendall Minter**. Also elected to two-year board terms are former EMI chief **Jim Fifield** (vice chairman), author/soulmusic.com owner **David Nathan** (secretary), entertainment lawyer **Louise West** (treasurer), and music industry consultant **Iris Gordy** (assistant treasurer). The foundation's search for a permanent executive director continues. Interested parties should direct résumés to **Carrie Pryor** at Spencer Stuart, 277 Park Ave., 29th Floor, New York, N.Y. 10172.

NEW VOICES: New York-based indie label Official Jointz has announced the release of *The Difference*, a hip-hop compilation that, according to label CEO **Chuck Graham**, "takes [hip-hop] back a bit, to a time when clever lyrics really made the difference." Included on the compilation are **Kool G. Rap**, **Dilated Peoples**, and **KRS-One**, whose "Clear 'Em Out" takes commercial hip-hop to task. Graham says, "I know for a fact that KRS is truly tired of the direction that hip-hop is going [in]." *The Difference* is set for a June release.

NEWS BRIEFS: Verve Music Group signs Atlanta-based vocalist **Lizz Wright**, whose style reflects jazz and gospel influences. . . . The Seattle-based Experience Music Project Museum holds its first annual confab, *Crafting Sounds, Creating Meaning: Making Popular Music in the U.S.*, April 11-14. A discussion-provoking array of more than 100 papers and presentations are on tap, including "Black Alternative: Popular Music, Literary Production, and Racial Authenticity Politics in the Post-Civil Rights Era," "I'm Not a Rapper: Pride, Professionalism, and Hip-Hop," "The Making of the Black Popular Music Industry, 1940 through 1965," and "I'm Gonna Dis You on the Internet: Hip-Hop After Race, After Space." For more info, visit emplive.com.

Additional reporting by Rhonda Baraka in Atlanta.

Ashanti's Singles Pave The Way

Murder Inc. Talent's Three Top 10 Hits Likely To Propel Her Debut

BY RASHAUN HALL

NEW YORK—Ashanti is quickly becoming one of R&B's biggest new stars. With three songs—Ja Rule's "Always on Time," Fat Joe's "What's Luv?" and her own "Foolish"—already charting in the top 10 on The Billboard Hot 100, the diminutive 19-year-old is laying a firm foundation for her eponymous April 2 debut (Murder Inc.).

Previously signed to Jive and Noontime/Epic, Ashanti (whose last name is Douglas) got her big break when she was introduced to Murder Inc. CEO Irv Gotti through AJM Records principal and Gotti friend Mario Baeza. "I used to go to Mario's studio to record," says the singer/songwriter, who is managed and booked by Linda Burke and Tina Douglas (Ashanti's mother) of New York-based L&T Management. "Originally, we were just going to Murder Inc. to get tracks for the album."

"I wasn't even thinking about R&B when I met her," Gotti recalls. "I sent her to JoJo Brim [Def Jam/Def Soul director of A&R]. I told her to start working with him, and then after he had things rolling, I would jump in after I finished Ja's album."

Gotti changed his mind after hearing what Ashanti was capable of. "Whenever I needed some singing on a hook, I'd call her," he says. "Or I'd tell her to write something, and she kept acing these tests. She had flow, bounce, and content. There's no other artist that you can say has this much hip-hop urgency but yet is R&B."

SMART CHOICE FOR 'FOOLISH'

Despite her hectic tour schedule with Ja Rule, the songstress (who is published through Pookie Toots [ASCAP]) found time to pen all 17 tracks for the set. It was Gotti who suggested using DeBarge's "Stay With Me"—made popular again by the Notorious B.I.G. on his 1995 "One More Chance" remix—as the musical bed for "Foolish." The track's historic background proved a bit daunting.

"I didn't want to redo a Biggie classic," Ashanti says. "But I took his idea and ran with it."

Gotti decided to take the Notorious B.I.G. association to the next level with the "Foolish" remix "Unfoolish/No More." "When ['Foolish'] exploded the way it did, I had every rapper asking me to be on the remix," he says. "But instead, I figured how crazy it would be if B.I.G. were on it. So I called Puff [Sean Combs], who agreed and offered me a verse from '#!*@ You Tonight,' because he thought the tempos were similar. He made the DAT for me at Daddy's House that day.

"The remix was completed in five minutes," he continues. "Then I called Ashanti, because women were complaining about how the male lead gets to come back at the end of the video.

With the remix, I wanted something to uplift women. So in this version, the woman is leaving the dude."

As for influences, Ashanti cites her father, Ken-kaide Douglas; the late



ASHANTI

Kenny Green of R&B trio Intro; and Mary J. Blige. "She brought hip-hop and R&B together," Ashanti says of Blige. "When I felt that I wanted to do this, I knew I didn't want to sing slow songs, and I can't rhyme. When I heard

what she was doing, it inspired me."

With Ashanti's singles success creating a stir, Def Jam is offering retailers a unique flex program to better promote the album. "Initially, we're doing a lower-list \$17.98 price point," Def Jam/Def Soul VP of sales Mitch Imber explains. "Based on this \$2-off flex program, every level of retail will benefit. The fact that they're getting a rebate will let retailers do certain things they normally wouldn't."

A case in point is Jim Stella, urban music buyer for Albany, N.Y.-based Trans World Entertainment. "It allows us to go out at a sharper price point than we normally would," he says. "We pass the full rebate on to customers. This definitely helps in light of what's going on today. The cheaper you offer music, the more willing people will be to buy it.

"The buzz for the album has been huge for the last two months, especially in the Northeast," Stella adds. "When Hot 97 [WHQT New York] started playing 'Foolish,' calls for the record were off the hook."

THIS WEEK		LAST WEEK		WEEKS ON CHART		Billboard HOT RAP SINGLES™	
						Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. SoundScan®	
		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist			
1	1	18	LIGHTS, CAMERA, ACTION! UNIVERSAL 156257/UMRG	Mr. Cheeks			
2	2	4	FEELS GOOD (DON'T WORRY BOUT A THING) TVT 2344	Naughty By Nature Featuring 3LW			
3	3	3	BALLIN' BOY ARTISTDIRECT 01022	No Good			
4	6	2	DO YA THANG GIRL BALLIN' 109	Beelow			
5	12	21	DANSIN WIT WOLVEZ FADE 34239/ECMG	Strik 9ine			
6	15	24	THINK BIG CRIMEWAVE 72002	Crimewave			
7	4	5	DEAR GOD RELENTLESS 0MR	Willie D			
8	9	6	PASS THE COURVOISIER PART II J21154	Busta Rhymes Featuring P. Diddy & Pharrell			
9	8	15	ROUND AND ROUND DEF SOUL/DEF JAM 5886527/DJMG	Jonell & Method Man			
10	NEW		WILL DESTROY HOW YOU LOVE THAT 10121	Lil Ru			
11	NEW		MAMA'S BABY, POPPA'S MAYBE BIGS MONEY 2003	Green Eyez			
12	NEW		SHAWTY HOW YOU LOVE THAT 10121	P-Lo Featuring Lil Ru & T. Supreme			
13	11	16	CAN I GET THAT??! EARGASM 3511	Bear Witnez!			
14	5	3	TAKE YOU HOME WITH ME A.K.A BODY/GET THIS MONEY ROC-A-FELLA/JIVE/DEF JAM/DJMG	R. Kelly & Jay-Z			
15	13	8	WHAT'S LUV? TERROR SOLAD/ATLANTIC352337/AG	Fat Joe Featuring Ashanti			
16	14	4	STOP PLAYIN' KNIGHTSTAR 1237	Levert Agee Featuring Mr. Low Down & Evol			
17	18	28	JUMP UP IN THE AIR WESTBOUND 955	Original P Introducing Hyped Up Westbound Soljaz			
18	7	5	PUT YO SETS UP Z-80 2503	Redd Eyez Featuring Juvenile & Slanted Eyez			
19	16	27	BUSTER 1ST AVENUE 0008	Dennis Da Menace			
20	17	7	SATURDAY (OOOH! OOOOH!) DISTURBING THE PEACE/DEF JAM SOUTH 5886757/DJMG	Ludacris Featuring Sleepy Brown			
21	NEW		THE WHOLE WORLD ARISTA 24950	DutKast Featuring Killer Mike			
22	24	2	CLOSET FREAK ARISTA 5089	Cee-Lo			
23	10	13	THAT WAS THEN BODY HEAD 74917	Roy Jones, Jr. Featuring Dave Hollister, Perion & Hahz The Ripppa			
24	22	9	ROLL WIT ME D2/REPUBLIC/UNIVERSAL 115145/UMRG	Pretty Willie			
25	19	13	ROCK EM WHITES'ONE 277	Boobakaw And Tha Wild Younginz Featuring Vita			

Records with the greatest sales gains this week. Video clip availability. Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). RIAA Certification for net shipment of 1 million units (Platinum), with additional million indicated by number following the symbol. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl maxi-single available. Vinyl single available. Cassette maxi-single available. Catalog number is for. Indicates unavailable, in which case, catalog number is for. ©, ®, ™, or ® respectively, as applicable. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

APRIL 6
2002

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Foolish ASHANTI (MURDER INC./DEF JAM/IDJMG) NUMBER 1	26	26	Take Away MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	51	36	I Got It 2 JAGGED EDGE FEAT. NAS (ISO SD DEF/COLUMBIA)
2	3	U Don't Have To Call USHER (ARISTA)	27	23	Welcome To Atlanta JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)	52	55	Take You Home With Me a.k.a. Body R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/JIVE/IDJMG)
3	1	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/VEEG)	28	27	U Got It Bad USHER (ARISTA)	53	45	Hey Luv (Anything) MOBB DEEP FEAT. 112 (LOUD/COLUMBIA)
4	5	What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	29	34	Take Ya Home LIL BOB WOW (ISO SD DEF/COLUMBIA)	54	49	I Miss You DMX FEAT. FAITH EVANS (RUFF RIDERS/DEF JAM/IDJMG)
5	4	I Love You FAITH EVANS (BAD BOY/ARISTA)	30	33	Rock The Boat AALIYAH (BLACKGROUND)	55	53	Got Ur Self A... NAS (ILL WILL/COLUMBIA)
6	9	Anything JAHMEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	31	41	How Come You Don't Call Me ALICIA KEYS (J)	56	52	I'd Rather LUTHE (DROSS (J))
7	10	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	32	32	Brotha ANGIE STONE (J)	57	60	Girlfriend N. SYNC FEAT. NELLY (JIVE)
8	6	More Than A Woman AALIYAH (BLACKGROUND)	33	37	What If A Woman JOE JUIVE	58	58	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)
9	8	Ain't It Funny JENNIFER LOPEZ FEAT. JA RULE (EPIC)	34	28	A Woman's Worth ALICIA KEYS (J)	59	62	Closet Freak CEE LO (ARISTA)
10	7	Nothing In This World KEKE WYATT FEAT. AVANTI (MCA)	35	29	Bouncin' Back (Bumpin' Me Against The Wall) MYSTIKAL (JIVE)	60	—	Tell Me What's It Gonna Be BRIAN MCKNIGHT FEAT. JERMAINE DUPRI (MOTOWN)
11	17	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	36	38	Someone To Love You RUFF ENOZ (EPIC)	61	63	You Know That I Love You DONELL JONES (UNTOUCHABLES/ARISTA)
12	12	Don't You Forget It GLENN LEWIS (EPIC)	37	42	Say I Yi Yi YING YANG TWINS (COLLAPSE/IN THE PAINT/KDCH)	62	65	Down A** Chick JA RULE FEAT. CHARL BALTMORE (MURDER INC./DEF JAM/IDJMG)
13	22	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LODN (BAD BOY/ARISTA)	38	40	AwnaW NAPPY ROOTS (ATLANTIC)	63	69	Take A Message REMY SHAND (MOTOWN)
14	13	Butterflies MICHAEL JACKSON (EPIC)	39	56	Oh Boy CAM'RON FEAT. JUELZ SANTANA (ROC-A-FELLA/DEF JAM/IDJMG)	64	64	Uh Huh B2K (EPIC)
15	20	Makin' Good Love AVANT (MAGIC JOHNSON/MCA)	40	30	Lifetime MAXWELL (COLUMBIA)	65	68	Be Here RAPHAEL SAADQI FEAT. D. ANGELO (UNIVERSAL)
16	11	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	41	46	Young'n (Holla Back) FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	66	66	Cry Together PROPHET JONES (MOTOWN)
17	16	Roc The Mic BEANIE SIGEL & FREeway (ROC-A-FELLA/DEF JAM/IDJMG)	42	57	Gots To Be B2K (EPIC)	67	59	He Loves Me (Lyzel In E Flat) JILL SCOTT (HIDDEN BEACH/EPIC)
18	19	This Woman's Work MAXWELL (COLUMBIA)	43	44	Wish I Didn't Miss You ANGIE STONE (J)	68	73	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)
19	14	What About Us? BRANDY (ATLANTIC)	44	51	Put It On Paper ANWESBY FEAT. AL GREEN (UNIVERSAL)	69	61	You Must Have Been MONTELL JORDAN (DEF SOUL/IDJMG)
20	15	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	45	31	We Thuggin' FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	70	67	First Time INX (TUG/NEW LINE/WARNER BROS.)
21	21	Rainy Dayz MARY J. BLIGE FEAT. JA RULE (MCA)	46	50	Give It To Her TANITO METRO & DEVONTE (2 HARD/SHOCKING VIBES/VP)	71	—	Ooh, Ahh 3PC (312 ENTERTAINMENT)
22	18	halfcrazy MUSIQ (DEF SOUL/IDJMG)	47	43	No More Drama MARY J. BLIGE (MCA)	72	—	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)
23	25	Any Other Night SHY (MOTOWN)	48	47	Family Affair MARY J. BLIGE (MCA)	73	72	Part II METHOD MAN & REDMAN (DEF JAM/IDJMG)
24	24	The Whole World OUTKAST FEAT. KILLER MIKE (ARISTA)	49	54	Feel The Girl MS. JADE FEAT. TWEET (BEAT CLUB/INTERSCOPE)	74	75	Heaven Can Wait MICHAEL JACKSON (EPIC)
25	35	One Mic NAS (ILL WILL/COLUMBIA)	50	48	Get This Money R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/JIVE/IDJMG)	75	—	Purple Stuff BIG MOE (WRICKSHOP/PRIORITY/CAPITOL)

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R&B/HIP-HOP

Words & Deeds™

by Rhonda Baraka



DATLINE ST. LOUIS: First there was Nelly, then the St. Lunatics (or was it the other way around?). Now there's Ali, the leader of the latter St. Louis act, whose debut album, *Free City* (Fo' Reel/Universal), sold more than 1 million copies last year.

Ali has already made his mark with the lead single, "Boughetto," which features St. Lunatics member Murphy Lee. Producer Jason "Jay E" Epperson, who contributed to Nelly's multiplatinum *Country Grammar* debut (also on Fo' Reel/Universal), produced the bulk of Ali's solo debut, *Heavy Starch*. It's due April 30.

With this album, Ali says he wanted to establish his individuality. "I wanted to keep it still in the Lunatics tradition with a little party style. But I think I have topics that are a little heavier than the Lunatics and Nelly topics. I just wanted to set myself apart. My voice is also a little different. I just wanted to individualize myself."



MR. C

dance craze known as the Cha-Cha Slide four years ago for a personal trainer at a Bally's Fitness Club. The dance tune was later picked up by Universal Records for national distribution. Now he's hoping to garner the same type of success with his updated version of the song, due April 9.

Mr. C says the single and the album are designed to help folks have fun—dance skills notwithstanding. "I create my dances so that even if you can't dance, you can dance," he says. "Everybody can join in and have fun... I like to make fun music. You can mess up and still have fun."

Mr. C says the previously released version of "Cha-Cha Slide" will be featured in a commercial for Equal Sweetener to be shot this month.

The Slide Album: Part 2, which Mr. C says features an array of party jams and some love songs, will be released April 16 by Evergreen, Ill.-based M.O.B. Records in conjunction with Orpheus Music/EMD.



ALI

But he says he remains a team player and that the St. Lunatics continue to be his first priority. "My dream was the Lunatics album," he adds. "I'm always a group member first. Whatever I achieve on this—if I sell 20 copies, 1 million copies, 2 or 3 million, gold or whatever—it doesn't make a difference to me. I did what I wanted to do in the way I wanted to do it. I got my point across. If people like it, I'm really gonna love it. If they don't, I've always got my group."

HE'S BAAACK: Just in time for wedding receptions, family reunions, and summertime fun, Mr. C is back with "Cha-Cha Slide Part 3: Roll Like This."

The Chicago native created the

BACK FOR THE THIRD TIME: Michael "Mike-Mike" Phillips, formerly of Quad City DJs and the 69 Boyz, is back with the Dirty Boyz, a group he formed in the late '90s. The Central Florida-based trio—which includes Phillips, Rahim "Ra-Ra" Turner, and Julian "J-Gutta" X—will release its debut album, *Certified Dirtified*, April 9. The first single is "Whatchu Want?" The album will be released by Orlando, Fla.-based indie Black 6 Records. For more info on getting "dirtified," contact Ra-Fael Blanco at 212-283-4955 or visit the Web site dirtyboyz.org.

Rhonda Baraka may be reached at rb3506@aol.com.

APRIL 6
2002

Billboard® HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL) NUMBER 1	26	24	7 Days CRAIG DAVID (WILDSTAR/ATLANTIC)	51	34	Love Is Gone JAZ-O & THE IMMOBILARIE (RANCORE/RUMM&B)
2	3	Girlfriend N. SYNC FEAT. NELLY (JIVE)	27	25	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	52	39	Family Affair MARY J. BLIGE (MCA)
3	2	Uh Huh B2K (EPIC)	28	58	The Whole World OUTKAST FEAT. KILLER MIKE (ARISTA)	53	53	Fiesta R. KELLY FEAT. JAY-Z (JIVE)
4	4	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)	29	29	What Would You Do? NINE20 (MCA)	54	36	halfcrazy MUSIQ (DEF SOUL/IDJMG)
5	5	Ballin' Boy NO GOOD (ARTIST/DIRECT)	30	35	Closet Freak CEE LO (ARISTA)	55	42	We Got The Funk THE BEATNITS (LOUD)
6	6	Hush Lil' Lady COREY FEAT. LIL ROMEO (INDONTIME/MOTOWN)	31	14	That Was Then ROY JONES, JR. (BDDY HEAD)	56	71	Don't You Forget It GLENN LEWIS (EPIC)
7	9	Do Ya Thang Girl BEELON (BALLIN')	32	27	What About Us? BRANDY (ATLANTIC)	57	46	Separated AVANT (MAGIC JOHNSON/MCA)
8	17	Dansin Wit Wolvez STRIK 9INE (FADE/ECMD)	33	28	No More Drama MARY J. BLIGE (MCA)	58	32	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)
9	22	Think Big CRIMEWAVE (CRIMEWAVE)	34	33	Roll Wit Me PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)	59	70	Never Too Far/Hero Medley MARIAH CAREY (VIRGIN)
10	7	Dear God WILLIE D. (IRELENTLESS)	35	30	Rock Em BOOBAYAW & THA WILD YOUNGINZ (WHITESTONE)	60	52	Where The Party At JAGGED EDGE WITH NELLY (ISO SD DEF/COLUMBIA)
11	20	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/VEEG)	36	31	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	61	51	Jigga JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
12	13	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	37	—	Tarantula MYSTIKAL FEAT. BUTCH CASSIDY (JIVE)	62	45	Peaches & Cream/Dance With Me 112 (BAD BOY/ARISTA)
13	12	Round And Round JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	38	60	Down A** Chick JA RULE FEAT. CHARL BALTMORE (MURDER INC./DEF JAM/IDJMG)	63	38	I Love You FAITH EVANS (BAD BOY/ARISTA)
14	—	Will Destroy LIL RU (HOW YOU LOVE THAT)	39	41	Knoc KNOC-TURN AL (I.A. CONFIDENTIAL/ELEKTRA/VEEG)	64	64	Never Be The Same Again GHOSTFACE KILLAH (EPIC)
15	—	Mama's Baby, Poppa's Maybe GREEN EYEZ (BIGG MONY)	40	55	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	65	48	Lowrider CYPRESS HILL (COLUMBIA)
16	—	Shawty P-LO FEAT. LIL RU & T. SUPREME (HOW YOU LOVE THAT)	41	49	Big Poppa/Warrior THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	66	61	Ain't Nobody (We Got It Locked!) THE RAMBLING MONKS (HOUSE OF FIRE)
17	16	Can I Get That?!?!? BEAR WITNEZ (EARGASM)	42	—	Gangsta's Don't Cry JUST-I-CE (MEMPHO/FAT BEATS)	67	—	Could It Be JAHMEIM (DIVINE MILL/WARNER BROS.)
18	15	Foolish ASHANTI (MURDER INC./DEF JAM/IDJMG)	43	43	AM To PM CHRISTINA MILIAN (DEF SOUL/IDJMG)	68	—	Burn MOBB DEEP FEAT. NOYO & VITA (LOUD/COLUMBIA)
19	8	Take You Home With Me a.k.a. Body R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/JIVE/IDJMG)	44	65	Lifetime MAXWELL (COLUMBIA)	69	40	Got Ur Self A... NAS (ILL WILL/COLUMBIA)
20	11	It's The Weekend LIL' J (HOLLYWOOD)	45	44	Hit 'Em Up Style (Oops!) BLU CANTRELL (RED-ZONE/ARISTA)	70	—	Uzi (Pinky Ring) WU TANG CLAN (WU-TANG/LOUD/COLUMBIA)
21	18	What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	46	—	Special Delivery G. DEP (BAD BOY/ARISTA)	71	—	So Fresh, So Clean OUTKAST (LAFACE/ARISTA)
22	21	Stop Playin' LEVERT A.G.E.E. (NIGHTSTAR)	47	63	Love It BILAL (IMOVI/INTERSCOPE)	72	—	Bouncin' Back (Bumpin' Me Against The Wall) MYSTIKAL (JIVE)
23	26	Jump Up In The Air ORIGINAL P. (WESTBOUND)	48	47	Young'n (Holla Back) FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	73	—	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)
24	10	Put Yo Sets Up REDD EYEZZ (Z-BO)	49	56	Part II METHOD MAN & REDMAN (DEF JAM/IDJMG)	74	75	Fatty Girl LUDACRIS, LL COOL J & KEITH MURRAY (FBI/UNIVERSAL)
25	23	Buster DENNIS DA MENACE (1ST AVENUE)	50	50	WordPlay D.C. (BE UP/FAT BEATS)	75	—	Envious DAWN ROBINSON (LEFTSIDE)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Main chart table with columns for THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION, and corresponding data for 100 songs.

SONGS WITH THE GREATEST AIRPLAY AND/or SALES GAINS... INDICATES RETAIL SINGLE AVAILABLE... Includes SoundScan and BDS logos.

APRIL 6
2002

Billboard TOP R&B/HIP-HOP ALBUMS

Compiled by SoundScan from a national subject panel of core R&B/Hip-Hop stores.

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART
1	77	—	R. KELLY & JAY-Z	ROC-A-FELLA/DEF JAM 586783*/JIVE/IDJMG (12 98/19 98)	NUMBER 1/GREATEST GAINER The Best Of Both Worlds	1	1	51	46	40	UGK	JIVE 41673/ZOMBA (11 98/17 98)	Dirty Money	2	
2	—	—	GLENN LEWIS	EPIC 85787* (12 98 EQ/17 98)	HOT SHOT DEBUT World Outside My Window	2	2	52	35	30	T.I.	GHEAT O VISION 14681/ARISTA (11 98/17 98)	I'm Serious	27	
3	1	—	B2K	EPIC 85457 (12 98 EQ/18 98)	B2K	1	3	54	42	36	CRAIG DAVID	WILDSTAR/ATLANTIC 88081*/AG (11 98/17 98)	Born To Do It	12	
4	2	1	BRANDY	ATLANTIC 83493*/AG (12 98/18 98)	Full Moon	1	4	55	47	45	PETEY PABLO	JIVE 41723/ZOMBA (11 98/17 98)	Diary Of A Sinner: 1st Entry	7	
5	3	2	LUDACRIS	DISBURRING THA PEACE/DEF JAM SOUTH 586445*/IDJMG (12 98/19 98)	Word Of Mouf	1	5	56	62	73	FEAR NO M.O.B.	90 DEEP 805-STONEY BURKE (11 98/17 98)	Gangstas Doin' Gangsta S#@!	56	
6	—	—	OL' DIRTY BASTARD	D3 9991/RIVIERA (13 98/19 98)	The Trials And Tribulations Of Russell Jones	6	6	57	48	39	JAY-Z	ROC-A-FELLA/DEF JAM 586396*/IDJMG (12 98/19 98)	The Blueprint	1	
7	5	3	MARY J. BLIGE	MCA 112808* (12 98/18 98)	No More Drama (2002)	3	7	58	52	46	FABOLOUS	DESERT STORM/ELEKTRA 62679*/EEG (12 98/18 98)	Ghetto Fabolous	2	
8	—	—	ANN NESBY	IT'S TIME CHILD 017991/UNIVERSAL (12 98/18 98)	Put It On Paper	8	8	59	51	48	ICE CUBE	PRIORITY 29091*/CAPITOL (12 98/18 98)	Greatest Hits	11	
9	4	6	JAHEIM	DIVINE MILL 47452*/WARNER BROS. (11 98/17 98)	[Ghetto Love]	2	9	60	50	43	MACK 10	CASH MONEY/UNIVERSAL 860968*/UMRG (12 98/18 98)	Bang Or Ball	4	
10	7	5	NAPPY ROOTS	ATLANTIC 83524*/AG (17 98/11 98)	Watermelon, Chicken & Gritz	3	10	61	53	50	DONNIE MCCLURKIN	VERITY 43150/ZOMBA (11 98/17 98)	Live In London And More...	22	
11	8	7	NAS	ILL WIL/COLUMBIA 85736*/CRG (12 98 EQ/18 98)	Stillmatic	1	11	62	—	—	JOI	CRAZY WORLD/UNIVERSAL 016701/UMRG (14 98 CD)	Star Kitty's Revenge	62	
12	6	4	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA (11 98/17 98)	The Rebirth Of Kirk Franklin	1	12	63	59	44	VARIOUS ARTISTS	RUFF RYDERS 493177*/INTERSCOPE (12 98/19 98)	Ryde Or Die Vol. III: In The "R" We Trust	9	
13	10	8	USHER	ARISTA 14715* (12 98/18 98)	8701	3	13	64	54	55	8BALL	JCOR 86096*/INTERSCOPE (12 98/18 98)	Almost Famous	6	
14	13	11	JA RULE	MURDER INC./DEF JAM 586437*/IDJMG (12 98/19 98)	Pain Is Love	1	14	65	57	54	JILL SCOTT	HIDDEN BEACH 88154/EPIC (14 98/19 98)	Experience: Jill Scott 826+	7	
15	11	12	BUSTA RHYMES	J 20009* (12 98/18 98)	Genesis	2	15	66	68	67	BONEY JAMES	WARNER BROS. 48004 (17 98 CD)	Ride	27	
16	9	—	KILLA BEEZ	WU TANG IN THE PAINT 8362*/KOCH (12 98/19 98)	Wu-Tang Productions Present: Killa Beez — The Sting	9	16	67	61	52	PROPHET JONES	MOTOWN 014551/UMRG (12 98/18 98)	Prophet Jones	16	
17	18	17	FAT JOE	TERROR SQUAD/ATLANTIC 83472*/AG (11 98/17 98)	J.O.S.E.: Jealous Ones Still Envy	6	17	68	70	56	JAY-Z	ROC-A-FELLA/DEF JAM 586614*/IDJMG (19 98/14 98)	MTV Unplugged	8	
18	15	—	REMY SHAND	MOTOWN 014481/UMRG (14 98 CD)	The Way I Feel	15	18	69	58	41	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS	DREAMWORKS 450291/INTERSCOPE (12 98/18 98)	Eternal	1	
19	12	22	SOUNDTRACK	SLIP N SLIDE 39011/NEW LINE (12 98/18 98)	All About The Benjamins	12	19	70	66	53	JANET	VIRGIN 10144* (12 98/18 98)	All For You	1	
20	16	10	JENNIFER LOPEZ	EPIC 86399* (12 98 EQ/18 98)	J To Tha L-O! The Remixes	1	20	71	72	82	ANDRE WARD	ORPHEUS 70579*/16 98 CD	Feelin' You	71	
21	17	13	ALICIA KEYS	J 20002 (12 98/18 98)	Songs In A Minor	1	21	72	71	57	SOUNDTRACK	HYPNOTIZE MINDS/LOUD COLUMBIA 1972/CRG (12 98 EQ/18 98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4	
22	14	9	SHARISSA	MOTOWN 016158/UMRG (12 98/18 98)	No Half Steppin'	7	22	73	60	—	JACKY JASPER	NUMBER 6 660* (18 98 CD)	Keep My Shirt Clean	60	
23	—	—	SOUNDTRACK	IMMORTAL 12064*/VIRGIN (18 98 CD)	Blade II	23	23	74	67	—	LIL BLACKY	HIT A LICK 51279/TRIPLE X (16 98 CD)	Big Ballin	50	
24	21	15	INDIA.ARIE	MOTOWN 013770*/UMRG (12 98/18 98)	Acoustic Soul	3	24	75	49	47	JAGGED EDGE	SO SO DEF/COLUMBIA 85646*/CRG (12 98 EQ/18 98)	Jagged Little Thrill	2	
25	20	14	KEKE WYATT	MCA 112609* (12 98/18 98)	Soul Sista	5	25	76	75	61	NELLY	FO REU/UNIVERSAL 157742*/UMRG (12 98/18 98)	Country Grammar	1	
26	22	16	FAITH EVANS	BAD BOY 73041/ARISTA (12 98/18 98)	Faithfully	2	26	77	64	60	ROY JONES, JR.	BODY HEAD 1497 (12 98/17 98)	Round One: The Album	50	
27	37	32	MAXWELL	COLUMBIA 67136*/CRG (12 98 EQ/18 98)	Now	1	27	78	69	59	R. KELLY	JIVE 41705*/ZOMBA (12 98/18 98)	tp-2.com	1	
28	—	—	VARIOUS ARTISTS	NEW NO LIMIT/UNIVERSAL 860975*/UMRG (12 98/18 98)	Master P Presents: West Coast Bad Boyz Poppin' Collars	28	28	79	56	58	JERMAINE DUPRI	SO SO DEF/COLUMBIA 85830*/CRG (12 98 EQ/18 98)	Instructions	3	
29	27	21	JAGUAR WRIGHT	MOTIVE 112683/MCA (18 98/12 98)	Denials Delusions And Decisions	16	29	80	55	51	WU-TANG CLAN	WU-TANG/LOUD/COLUMBIA 86236*/CRG (12 98 EQ/18 98)	Iron Flag	6	
30	19	—	DESTINY'S CHILD	MUSIC WORLD/COLUMBIA 86431*/CRG (6 98 EQ/18 98)	This Is The Remix	19	30	81	—	—	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY	POCKET CHANGE 1003 (16 98 CD)	Po' Like Dis	47	
31	25	23	MYSTIKAL	JIVE 41770*/ZOMBA (12 98/18 98)	Tarantula	4	31	82	76	70	GERALD LEVERT	ELEKTRA 62455/EEG (12 98/18 98)	Gerald's World	2	
32	29	26	LIL BOW WOW	SO SO DEF/COLUMBIA 86130/CRG (12 98 EQ/18 98)	Doggy Bag	2	32	83	43	38	LIL' KEKE	IN THE PAINT 8231/KOCH (12 98/18 98)	Platinum In Da Ghetto	22	
33	—	—	COREY	NOONTIME/MOTOWN 016173/UMRG (18 98/12 98)	I'm Just Corey	33	33	84	80	71	VARIOUS ARTISTS	HIDDEN BEACH 88553*/EPIC (17 98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33	
34	24	20	OUTKAST	ARISTA 26093* (12 98/18 98)	Big Boi & Dre Present... OutKast	4	34	85	82	64	SOUNDTRACK	INTERSCOPE 494172 (12 98/19 98)	Ali	31	
35	23	18	SOUNDTRACK	ROC-A-FELLA/DEF JAM 586671*/IDJMG (12 98/18 98)	State Property	1	35	86	65	75	MARY MARY	C2/COLUMBIA 6749/CRG (17 98 EQ/11 98)	Thankful	22	
36	32	34	ANGIE STONE	J 20013* (12 98/18 98)	Mahogany Soul	4	36	87	—	—	PROJECT PAT	HYPNOTIZE MINDS/LOUD 1950/CRG (12 98 EQ/17 98)	Mista Don't Play Everythings Workin	2	
37	30	28	JOE	JIVE 41786/ZOMBA (12 98/18 98)	Better Days	3	37	88	83	49	BEBE	MOTOWN 016705/UMRG (12 98/18 98)	Live And Up Close	49	
38	28	19	X-ECUTIONERS	LOUD/COLUMBIA 86410*/CRG (12 98 EQ/17 98)	Built From Scratch	13	38	89	87	62	MR. CHEEKS	UNIVERSAL 014928/UMRG (12 98/18 98)	John P. Kelly	5	
39	36	33	SIR CHARLES JONES	MARDI GRAS 1060 (10 98/16 98)	Love Machine	28	39	90	96	98	PASTOR TROY	MADD SOCIETY/UNIVERSAL 014173/UMRG (12 98/18 98)	Face Off	13	
40	34	24	MICHAEL JACKSON	EPIC 69400* (12 98 EQ/18 98)	Invincible	1	40	91	78	74	MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MIND/ELEKTRA 62639*/EEG (12 98/18 98)	Miss E...So Addictive	1	
41	31	—	N*E*R*D*	VIRGIN 11521 (10 98 CD)	In Search Of...	31	41	92	95	85	ORIGINAL P	WESTBOUND 1116 (11 98/17 98)	Introducing Hyped Up Westbound Soljaz	66	
42	38	25	AALIYAH	BLACKGROUND 10082* (12 98/18 98)	Aaliyah	2	42	93	99	80	JENNIFER LOPEZ	EPIC 85965 (12 98 EQ/18 98)	J.Lo	61	
43	33	27	MOBB DEEP	LOUD/COLUMBIA 85889*/CRG (12 98 EQ/18 98)	Infamy	1	43	94	—	—	REGINA BELLE	PEAK 8056/CONCORD (15 98 CD)	This Is Regina	1	
44	45	65	RES	MCA 112310* (18 98/12 98)	How I Do	44	44	95	—	—	MAURICE J.	PHOENIX 70594/ORPHEUS (15 98 CD)	Devoted	93	
45	39	35	DMX	RUFF RYDERS/DEF JAM 586450*/IDJMG (12 98/19 98)	The Great Depression	1	45	96	84	63	TIMBALAND & MAGOO	BLACKGROUND 10946* (12 98/18 98)	Indecent Proposal	3	
46	41	29	SADE	EPIC 86373 (12 98 EQ/18 98)	Lovers Live	5	46	97	—	—	SADE	EPIC 85185 (12 98 EQ/18 98)	Lovers Rock	2	
47	26	31	IMX	TUG 39009/NEW LINE (12 98/17 98)	IMx	26	47	98	—	—	LIL' ROMEO	SOULJA/PRIORITY 50198*/CAPITOL (11 98/17 98)	Lil' Romeo	5	
48	89	—	KHIA	DIRTY DOWN 46 (17 98 CD)	Thug Misses	48	48	99	—	—	SOUNDTRACK	PRIORITY 50212*/CAPITOL (12 98/18 98)	Training Day	19	
49	40	37	YOLANDA ADAMS	ELEKTRA 62690/EEG (12 98/18 98)	Believe	7	49	100	81	83	VARIOUS ARTISTS	UTV/DEF JAM 586652/IDJMG (12 98/18 98)	The Source Presents Hip Hop Hits — Volume 5	38	

APRIL 6
2002

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	2PAC	DEATH ROW 6380*/KOCH (11 98/25 98)	NUMBER 1 All Eyez On Me	311	13	14	MARVIN GAYE	MOTOWN 15372/UMRG (6 98/11 98)	The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection Volume 2	3
2	4	2PAC	AMARU/DEF JAM 586401*/INTERSCOPE (19 98/24 98)	Greatest Hits	170	14	15	THE TEMPTATIONS	MOTOWN 153382/UMRG (16 98/11 98)	The Best Of The Temptations Vol. 1 The 60's: The Millennium Collection	6
3	2	THE NOTORIOUS B.I.G.	BAD BOY 73000*/ARISTA (11 98/18 98)	Ready To Die	338	15	—	MR. BIGG	WARLICK 2822 (10 98/16 98)	Only If U Knew	1
4	3	THE NOTORIOUS B.I.G.	BAD BOD 73011*/ARISTA (11 98/24 98)	Life After Death	226	16	21	JUVENILE	CASH MONEY/UNIVERSAL 153162/UMRG (12 98/18 98)	400 Degreez	170
5	5	NAS	COLUMBIA 57884*/CRG (12 98 EQ/11 98)	Illmatic	40	17	24	THE JACKSON 5	MOTOWN 153014/UMRG (18 98/11 98)	The Best Of The Jackson 5: 20th Century Masters The Millennium Collection	3
6	9	JAY-Z	FREZZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10 98/18 98)	Reasonable Doubt	224	18	—	JAY-Z	ROC-A-FELLA/DEF JAM 586402*/IDJMG (12 98/18 98)	Vol. 3... Life And Times Of S. Carter	76
7	6	MAKAVELI	DEATH ROW 63012*/KOCH (12 98/17 98)	The Don Killuminati: The 7 Day Theory	197	19	11	NAS	COLUMBIA 67015*/CRG (11 98 EQ/16 98)	It Was Written	77
8	8	2PAC	AMARU/JIVE 41636/ZOMBA (11 98/17 98)	Me Against The World	291	20	20	TWISTA	CREATOR S WAY/ATLANTIC 92757*/AG (11 98/17 98)	Adrenaline Rush	106
9	7	AL GREEN	HIT THE RIGHT STUFF 39000/CAPITOL (10 98/17 98)	Greatest Hits	369	21	19	SADE	EPIC 85287 (12 98 EQ/18 98)	The Best Of Sade	377
10	10	MARY J. BLIGE	UPTOWN 110881/MCA (6 98/11 98)	What's The 411?	111	22	—	JA RULE	MURDER INC./DEF JAM 586437*/IDJMG (12 98/19 98)	Venni Vetti Vecci	51
11	13	DR. DRE	AFTERMATH 490486*/INTERSCOPE (12 98/18 98)	Dr. Dre — 2001	110	23	23	DR. DRE	DEATH ROW 63010*/KOCH (11 98/17 98)	The Chronic	269
12	—	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 846210*/IDJMG (12 98/18 98)	Legend	284	24	25	DMX	RUFF RYDERS/DEF JAM 586433*/IDJMG (12 98/19 98)	...And Then There Was X	87
—	—	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 846210*/IDJMG (12 98/18 98)	Legend	284	—	—	JODECI	UPTOWN 110198/MCA (6 98/11 98)	Forever My Lady	129

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: C Certification for net shipment of 100,000 units (Dro). D Certification for net shipment of 200,000 units (Platino). * Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices,

Beat Box™

by Michael Paoletta

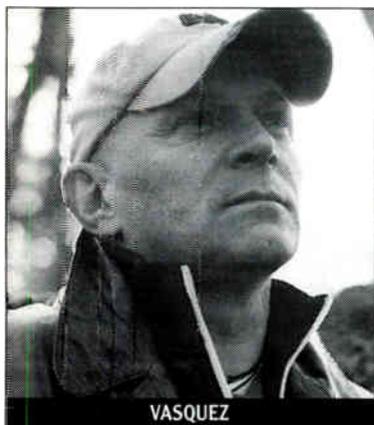


MADISON AVENUE: If I had \$1 for every e-mail I've received regarding the music on the new Mitsubishi commercial, I'd be a very rich man. To answer everybody's most pressing question, the radio-ready song—"Days Go By" by U.K. trio **Dirty Vegas**—was issued last year by Credence/Parlophone U.K.

Thanks to the ad, the infectious track (commonly referred to as "Without You") has taken on a life of its own. Capitol has picked up "Days Go By" for U.S. consumption. At press time, a decision had yet to be made on the availability of a commercial single. But a Dirty Vegas full-length should be in stores by early summer.

GET READY: The new **Pet Shop Boys** full-length, *Release*, streets April 1 in the U.K. on Parlophone. Sanctuary Records will issue it in the U.S. in late April/early May. Featuring beautiful pop songs like "Home and Dry," "Here," "The Night I Fell in Love," and "The Samurai in Autumn," the disc is easily the duo's best offering since *Behaviour*.

EARTH BEAT: "In the past, it was all about musical effects, gimmicks, and gadgets for me," acknowledges DJ/remixer **Junior Vasquez**, referring to



his previous residencies at such New York clubs as Tunnel and Sound Factory. But the turntable maestro says Earth—Vasquez's weekly party at Club Exit—is about simplicity.

"Even though the club's main room warrants big anthems, my head's just not there these days," he continues. "It's taken me a while to find my niche in the room. That said, I've discovered I'm able to cull elements from the previous 10 years, and it all makes sense. This never worked at the other clubs."

It's precisely this newfound musical attitude that forms the very heart and soul of Vasquez's new beat-mixed *Earth Music*, which streets April 9.

According to him, the Tommy Boy disc "is a true reflection of what I'm doing at Earth."

Earth Music finds Vasquez seamlessly intertwining the classic (**Fast Eddie's** "Let's Go"), the contemporary (**Kevin Aviance's** "Alive," **Sono's** "Keep Control"), and the brand-spanning new ("Guide Me God" by **Ghostland Featuring Sinéad O'Connor** and Vasquez's mix of **Dolce's** "Fire"). Five tracks—including **Billie Ray Martin's** "Systems of Silence" and **Luis Radio Featuring Sabrina Johnston's** "House Music"—will soon street as vinyl singles from Junior Vasquez Music (distributed by Tommy Boy).

AND THE TROPHY GOES TO: Dance StarUSA held its first awards show March 24 at the Jackie Gleason Theater in Miami (Beat Box, *Billboard*, March 16). **Jennifer Lopez**, **Crystal Method**, and **Fatboy Slim** took top honors as, respectively, best chart artist, best act, and best international act. Slim's "Weapon of Choice" also won in the best video category.

Also taking home statues were **Danny Tenaglia** (best remix, **Depeche Mode's** "I Feel Loved"), **Felix da Housecat** (album of the year, *Kittenz & Thee Glitz*), **Deep Dish** (best compilation of the year, *Global Underground: Moscow*), **Christopher Lawrence** (best DJ), **Liquid Todd** (best radio DJ), **Paul Oakenfold** (best international DJ), **DJ Heather** (best breakthrough DJ), and **Kosheen** (record of the year, "Hide U"). Best club/club night went to Spundae at San Francisco's 1015 Folsom club, while **Moby's** Area:One tour took the honor for best national event. Astralwerks won for best record label. The award for outstanding contribution to worldwide dance music went to **Masters at Work**.

CONGRATULATIONS: Blaze's **Kevin Hedge**, who's also a co-founder of New York's Club Shelter (Beat Box, *Billboard*, March 30), has been appointed president/A&R director of venerable label West End Records. According to West End co-founder **Mel Cheren**, Hedge is currently creating a compilation featuring underground house producers, as well as a couple of new soulful treats of his own. Assisting him with A&R duties is industry veteran **Cynthia Cherry**.

Fort Lauderdale, Fla.-based Neurodisc Records (which is celebrating its 10th anniversary) has inked a distribution deal with Capitol Records. The label will release **DJ Vicious Vic's** appropriately titled *Trance: The Progressive Experience* April 23.

After 10 Years, X-Press 2's First Full-Length Debuts On Skint

BY CHUCKY THOMAS

LONDON—2002 marks the 10th anniversary of U.K. production/DJ outfit X-Press 2's first dalliances in house music. On April 22, Skint Records will issue X-Press 2's debut album, *Muzikizum*. (In the U.S., the album arrives this summer via Columbia.) The full-length is preceded by the April 8 release of the single "Lazy," which features vocals by former Talking Heads frontman David Byrne.

"'Lazy' [is] possibly one of the best tracks we've ever released," notes Skint head of A&R Damien Harris, who adds that the single will be the act's first "full commercial release." He says previous X-Press 2 singles ("AC/DC," "Smoke Machine," and the title track, all included on the album) were available only as 12-inch vinyl singles.

Recorded throughout a 12-month period, primarily at London's Rock Steady Studios, *Muzikizum* marks a musical evolution for X-Press 2, which comprises Ashley Beedle, Rocky, and Diesel. The trio—whose music is published by BMG/Chrysalis—is joined by Block 16's Pete Z. on keyboards and receives vocal contributions from Yello's Dieter Meier ("I Want You Back") and Steve Edwards ("Call That Love"), who was part of Charles Webster's Presence collective.

Rocky says the original backing track of "I Want You Back" was "very reminiscent of Yello's stuff." So X-Press 2 sent the track to Meier, who, according to Rocky, liked what he heard and recorded his vocal. The same thing happened with Edwards. Diesel notes that these two tracks "were the first full-on vocal records X-Press 2 had ever done."

Byrne's involvement with X-Press 2 began when he initially approached Beedle to work with the Ballistic Brothers (aka X-Press 2 along with



X-PRESS 2

Nuphonic Records co-founder Dave Hill). The end result was "Lazy," an addictive, piano-led club jam that was immediately embraced by mainstream radio in the U.K. The video, directed by Spike Jonze protégé Howard Shur, received its first airing on MTV Europe's Party Zone earlier this year.

UPPING THE ANTE

Looking back to their formation in '92, then-studio virgins Beedle, Rocky, and Diesel confirm that the now-classic "Muzik X-Press" (Junior Boys Own Recordings), the Cloud One-inspired seminal house track, took only two days to create. A spate of incendiary 12-inch singles followed, including "Say What?" and "London X-Press."

By the mid-'90s, X-Press 2 had been relegated to the back burner, as solo projects took priority. Beedle gave birth to both Black Science Orchestra and Black Jazz Chronicles; Rocky, along with Edwards, recorded under the Problem Kids moniker; and Diesel worked under such aliases as Yellow Sox, Big Sur Highway, and DSL.

According to Beedle, Junior Boys Own (JBO) label head Terry Farley "has always been [X-Press 2's] catalyst." After stumbling across a "mad horn break" two years ago, Beedle says Farley encouraged the trio to do

something with it in the studio. The resultant single, "AC/DC," was originally scheduled for release on JBO, but when X-Press 2's manager, Chris Butler of London-based Whitenoise Management, upped the ante to an album project, JBO passed, and in stepped Brighton-based Skint.

Skint, partially owned by Sony Independent Network Europe, signed the act to a worldwide deal. The label issued "AC/DC" in October 2000. The following year, the label released "Muzikizum" and "Smoke Machine." Harris says these singles deliberately did not have any promotion, "other than being mailed out to DJs."

Beedle says, "We were selling 20,000-30,000 12-inches [of each title]. So we knew there was a core group out there." X-Press 2's singles have been supported by numerous radio stations, including Radio 1.

"They've come a long way," says Glasgow-based DJ/producer Stuart McMillan, also a co-founder of the Soma label and a member of Slam, "by developing a specialist music with a broad appeal."

With advance copies of "Lazy" making the turntable rounds, Harris says ring tones from the song will be available at such Web sites as MTV and Dotmusic. Soon, the act's official site (Xpress2.com) will be relaunched, complete with audio and video streams. In the meantime, fans can visit Skint.net to view the video for "Lazy," as well as listen to audio streams.

On the DJ front, X-Press 2's six-deck tag team sets are legendary. The trio—booked by Maria Hutt of ITB in London—will be a top-drawing act on the festival circuit this year. And in the fast-approaching Ibiza season, X-Press 2 is confirmed to play the annual Subliminal Sessions parties in July, August, and September.

The Beat Box Hot Plate

- **Mim Project**, "Where Are You Now?" (Defected U.K. single). With scorching underground rhythms, hypnotic trance-laced synth patterns, and ethereal female vocals, "Where Are You Now?" is poised to transcend the house and trance contingents.

- **Jade Anderson**, "Sugarhigh" (Columbia single). Judging by the remixers on board for this debut single, Columbia has very high hopes indeed for newcomer Jade Anderson, daughter of Yes' **Jon Anderson**. Taken from her forthcoming album (*Dive Deeper*, due June 4, which she co-produced), the infectious, radio-primed "Sugarhigh" receives treatments from **Morel**, **Johnny Douglas**, **Swayzak**, **Junior Vasquez**, **Mike Rizzo**, and **Hex Hector & Mac Quayle**.

- **Dax Riders**, "Real Fonky Time" (MCA single). This feisty French trio deftly delivers the funky goods on this retro-splashed track that's equal parts "More Bounce to the Ounce" and "Atomic Dog." Such remixers as **Robbie Rivera** and **DJ Slave** inject the track with current house mannerisms.

- **Various artists**, *Disco (Not Disco) 2* (Strut U.K. album). Compiled by **Joey Negro** and **Sean P.**, this follow-up to last year's *Disco (Not Disco)* continues the never-ending search for left-field, post-punk disco jams from New York's late-'70s/early-'80s club scene. Highlights include

Alexander Robotnick's "Problemes D'Amour" and **Eddy Grant's** "Time-war." Distributed by 4AM/Flute.

- **MFF Featuring Andrea Martin**, "The More I Love You" (Groovili-cious/Strictly Rhythm single). Andrea Martin is a songwriter (**Angie Stone's** "Wish I Didn't Miss You," among others) and a solo artist (1998's *The Best of Me*). Now she's vocally fronting this potent **Hani** production, which has peak-hour play written all over it.

- **<<rinôçérôse>>**, "Lost Love" (MTA/V2 single). One of the brightest moments on the French duo's sophomore set (*Music Kills Me*), "Lost Love" is now ready for its dancefloor close-up, thanks to the remixing skills of **Bacon & Quamby**, **Felix da Housecat**, and **Dubtribe**.

MICHAEL PAOLETTA

Nashville

by Phyllis Stark



Scene™

LA VIDA LOCA: Pam Tillis has signed with Sony Music Nashville. Her first Sony album, a tribute to the songs of her father, **Mel Tillis**, is due July 30 on Sony's Columbia/Lucky Dog imprints. Pam Tillis produced eight of the album's tracks. The other four were produced by **Asleep at the Wheel** frontman **Ray Benson** (*Billboard*, Feb. 23).

Tillis previously released seven albums on Arista Nashville, including a greatest-hits package in 1997. Of those, three are certified platinum and two are gold, according to the Recording Industry Assn. of America. She has had 29 songs on the Hot Country Singles & Tracks chart, including the 1995 No. 1 hit "Mi Vida Loca (My Crazy Life)" and 12 other top 10 hits.

RADIO GOES ALT: *No Depression* magazine has teamed with radio syndicator NBG to launch the two-hour weekly *No Depression: The Alt-Country Radio Show*. It will feature a mixture of country, roots rock, honky-tonk, Western swing, bluegrass, and folk music from such artists as **Lyle Lovett**, **Emmylou Harris**, **Alison Krauss**, **Lucinda Williams**, and **Dwight Yoakam**.



The show will be hosted and produced by **Rob Reinhart**, who also produces the syndicated triple-A show *Acoustic Cafe*. The new program is expected to launch in either late April or early May. Among the first affiliates to sign up are KTOM Monterey, Calif.; WSLM-AM-FM Louisville, Ky.; and WHEE Martinsville, Va.

ON THE ROW: The newly launched DMZ Records, which has offices in Nashville and Los Angeles, has named a board of advisers that includes musicians **Elvis Costello**, **Tom Waits**, and **Bono**, as well as filmmakers **Joel and Ethan Coen**, **Callie Khouri**, **Sam Shepherd**, and **Wim Wenders**. The Columbia-distributed label is a joint venture between the Coen brothers and producer **T-Bone Burnett** (*Billboard*, Feb. 16).

The recent cutbacks of 1,800 jobs worldwide at EMI Recorded Music (*Billboard*, March 30) resulted in the elimination of seven positions at Capitol Records in Nashville. Six of the affected employees exit immediately. The seventh will remain for six months.

Creative Artists Agency's **Ron Baird**, **Rod Essig**, and **John Huie** will be honored with the Heart of Coun-

try Award from the Cystic Fibrosis Foundation at the charity's annual Sizzlin' Country Concert May 21 at Warner Bros. Studios in Los Angeles.

Former Sony/ATV Tree director of creative services **John Van Meter** has formed the Nashville-based company New Sheriff Creative Enterprises. Van Meter serves as the firm's chief creative officer.

Stacy Peterson joins Big Tractor Music as creative director. She previously worked with Tzell Entertainment Travel Specialists handling various artists' tours, and she also was the tour manager for **Larry Cordle & Lonesome Standard Time**.

ARTIST NEWS: **Loretta Lynn** will publish her second autobiography, *Still Woman Enough: A Memoir*, April 3 through Hyperion Books. Her previous book, *Coal Miner's Daughter*, was a No. 1 *New York Times* best-selling autobiography and inspired the film of the same name starring **Sissy Spacek** and **Tommy Lee Jones**. In the new book, Lynn writes about the price of fame and her stormy relationship with her late husband, **O.V. "Doolittle" Lynn**, who died in 1996.

Clay Walker will perform during the 22nd annual Tejano Music Awards April 13 at San Antonio's Alamodome.

During his current tour, **Travis Tritt** is honoring U.S. soldiers by giving away blocks of tickets to local service bases whenever possible. A recent Dallas show was attended by more than 400 servicemen and women from Carswell Air Force Base. Sixteen soldiers who had just returned from active duty in Operation Enduring Freedom were chosen to sit in a luxury suite and meet Tritt before the show.

Newly signed DreamWorks artist **Eric Heatherly** has inked a deal with the Bobby Roberts Co. for booking representation.

GRAND OPENING: The newly renovated International Bluegrass Music Museum in Owensboro, Ky., will open its doors April 11 following a \$3 million renovation that has tripled its exhibition space. Kentucky governor **Paul Patton** will cut the ribbon, and all living members of the Bluegrass Hall of Honor—which is housed in the museum—have been invited to the opening ceremonies. The grand opening is timed to correspond with a bluegrass music festival set for April 12-14 at the Executive Inn Rivermont Hotel and Convention Center. **The Del McCoury Band** and **Rhonda Vincent** will headline the event.

Success Should Be 'No Problem' For Chesney's New BNA Album

BY PHYLLIS STARK

NASHVILLE—After eight years of developing his career the slow and steady way, Kenny Chesney finally seems to be poised on the brink of superstardom. Two factors that may push him up into that rarefied air are his current headlining tour and his solid new album—*No Shoes, No Shirt, No Problems*—due April 23 on BNA Records.

The tour, his first major-venue headlining gig (*Billboard*, Dec. 1, 2001), has been selling out most dates, and the second leg is projected to sell more than 1 million tickets this summer.

Chesney thinks he's "on the verge of something huge. You can see it in my audience." In his eight years on the road, Chesney says he's played every size venue, and he's "now looking out over 10,000 people on any given night. It's a great thing for the band and me to see." Many members of the band have worked with Chesney since the early days of playing clubs. "Not everybody has the opportunity to be great," he says. "We've worked very hard for it."

Wes McShay, operations manager for country WDRM Huntsville, Ala., recently hosted Chesney's tour in his market and says the show sold out in less than a week. He calls the audience response to Chesney "phenomenal. He's definitely become an 'A' act, there's no question about it." McShay adds that the show attracted fans from every age group. "He's the perfect kind of artist for the format, reaching kids and people in their 30s and 40s as well."

Chesney says that after two seasons on the George Strait tour and a year touring with Tim McGraw, he knew he was ready to headline. "The fans tell you when you're ready," he says. "I felt it last year on Tim's tour. Our star started to rise big-time."

Butch Waugh, executive VP of BNA parent RCA Label Group, has gone to three of the shows on the current tour and says the audience remains on its feet and "at some points, the crowd is so loud screaming you can't even hear the song."

'AN OPEN BOOK'

No Shoes, No Shirt, No Problems, Chesney's first studio album in 3½ years, was co-produced by the artist, along with Buddy Cannon and Norro Wilson. It includes two songs co-written by Chesney, who has been published by Acuff-Rose for his entire career and recently signed a new performing rights deal with ASCAP.

"I've lived a lot in those 3½ years," Chesney says, "and this album reflects the growth I've done as a person. I think people will see me for the first time as an open book."

The album's best track is the planned second single, "The Good Stuff," a touching Craig Wiseman/Jim Collins composition that Chesney says reminded him of Vern Gosdin's classic "Chiseled in Stone." Also noteworthy are the feel-good title track, written by Casey Beahard, and Chesney's cover of Bruce Springsteen's "One Step Up."



'The fans tell you when you're ready [to headline]. I felt it last year on Tim [McGraw's] tour. Our star started to rise big-time.'

—KENNY CHESNEY

Chesney says the latter "has always been one of those songs I thought could be a country record, but I always felt it was untouchable. I've wanted to record it for a number of years, but I felt like people wouldn't take me seriously if I did." He says what has changed is that "I finally feel like I've lived it."

Taken as a whole, the album's songs form a loose theme of maturing and learning life's lessons. Chesney says that was unintentional. "People ask me if there is a theme," he says. "I think there are 12 different themes on this record, but there are four or five songs that are about looking back, reminiscing, and maybe about growing up as a person."

Chesney calls it "the best collection of songs I've ever had on one album [and] the first I've done where I felt there was a part of me in every single song," as opposed to

a collection of songs "that will sound great on the radio or that I cut just to fulfill a publishing agreement."

Waugh says *No Shoes, No Shirt, No Problems* has "a bigger, more layered sound" than Chesney's previous work. "Kenny has put so much into this album, and it shows. This will be a career album for Kenny—I guarantee it."

THE ROAD TO SUCCESS

After a deal on Capricorn Records, Chesney began recording for BNA in 1995 and has scored two double-platinum albums, one platinum album, and one gold album since that time, including his 2002 greatest-hits collection, which spent two weeks at No. 1 on the *Billboard* Top Country Albums chart.

He's been equally successful at country radio, having had 22 songs on the Hot Country Singles & Tracks chart, including four No. 1s and eight more top 10 hits. His current single "Young," the first from his new project, is at No. 5 this issue.

Chesney shares credit for his success to date with BNA—which he says is one of the few labels in town that actually "exercised its artist development department" and has "allowed me to grow." He is one of the five nominees in the top male vocalist category for the Academy of Country Music Awards, to be held May 22 in Los Angeles.

'ALL OVER CMT'

BNA senior director of marketing and artist development Debbie Schwartz says, "We're going to be all over CMT the weekend the album comes out," including appearances on *The Grand Ole Opry* and *Most Wanted Live*. CMT will also telecast an April 27 concert special, which Chesney recently filmed in Daytona Beach, Fla. Also on tap are *Stranded With Kenny Chesney*, featuring his desert-island video wish list, and an episode of *Total Release*, which follows Chesney on the road for 72 hours.

Schwartz says the label started setting up this album "a little earlier than we typically do"—a sign of what a priority the project is. Included in the marketing plan are special events with some of the major radio chains, a syndicated radio special with Huntsman Entertainment, and some consumer contesting.

Chesney is managed by Clint Higham of International Management Services, a partnership with Dale Morris & Associates in Nashville, and booked in-house.

APRIL 6
2002

Billboard HOT COUNTRY SINGLES & TRACKS

Compiled from a national sample of airplay
supplied by Broadcast Data Systems' radio
track service. 149 Country Stations are elec-
tronically monitored 24 hours a day, 7 days a
week. Songs ranked by number of detections.

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION																		
												1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
			NUMBER 1	2 Weeks At Number 1		31	32	32	SHE DOESN'T DANCE M MCGUINN, S DECKER (M MCGUINN, D PFRIMMER, S DECKER)	Mark McGuinn VFR ALBUM CUT	31																		
1	1	3	BLESSED M MCBRIDE, P WDWLEY (H LINDSEY, T VERGES, B JAMES)	Martina McBride RCA ALBUM CUT	1	32	34	36	HELP ME UNDERSTAND D HUFF (C FARREN, S MAC, W HECTOR)	Trace Adkins CAPITOL ALBUM CUT	32																		
2	4	6	I BREATHE IN, I BREATHE OUT C LINDSEY (C CAGLE, J ROBBIN)	Chris Cagle CAPITOL ALBUM CUT	2	33	35	35	GOODBYE ON A BAD DAY M WRIGHT (S LAWSON, M A PETERS)	Shannon Lawson MCA NASHVILLE 172233	33																		
3	2	2	THE COWBOY IN ME B GALLIMORE, J STROUD, T MCGRAW (C WISEMAN, J STEELE, A ANDERSON)	Tim McGraw CURB ALBUM CUT	1	34	36	44	GET OVER YOURSELF D HUFF, S HEDDISY (K OSBORN, M HUMMON)	SheDaisy LYRIC STREET ALBUM CUT	34																		
4	6	8	MY LIST J STROUD, T KEITH (T JAMES, R BISHOP)	Toby Keith DREAMWORKS ALBUM CUT	4	35	38	37	BEFORE I KNEW BETTER B J WALKER, JR (B SIMPSON, D LEE)	Brad Martin EPIC ALBUM CUT	35																		
5	5	5	YOUNG N WILSON, B CANNON, K CHESNEY (C WISEMAN, N SHERIDAN, S MCEWAN)	Kenny Chesney BNA ALBUM CUT	5	36	39	42	I KEEP LOOKING S EVANS, P WDWLEY (S EVANS, T SHAPIRO, T MARTIN)	Sara Evans RCA ALBUM CUT	36																		
6	7	9	I'M MOVIN' ON M BRIGHT, M WILLIAMS (P WHITE, D V WILLIAMS)	Rascal Flatts LYRIC STREET ALBUM CUT	6	37	37	39	HEATHER'S WALL B WATSON, P WDWLEY (R GILES, T NICHOLS, G GODDARD)	Ty Herndon EPIC ALBUM CUT	37																		
7	3	1	THE LONG GOODBYE K BROOKS, R OUNN, M WRIGHT (P BRADY, R KEATING)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	1	38	40	40	THREE DAYS K LADANYI (P GREEN, R FOSTER)	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	38																		
8	10	12	WHAT IF SHE'S AN ANGEL J RITCHEY (B WAYNE)	Tommy Shane Steiner RCA ALBUM CUT	8	39	41	—	I AM A MAN OF CONSTANT SORROW T-BONE BURNETT (TRADITIONAL)	The Soggy Bottom Boys LOST HIGHWAY SOUNDTRACK CUT/MERCURY	39																		
9	12	11	THAT'S WHEN I LOVE YOU B GALLIMORE, P VASSAR (P VASSAR, J WOOD)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	9	40	45	51	I MISS MY FRIEND FROGERS, J STROUD (T MARTIN, M NESLER, T SHAPIRO)	Darryl Worley DREAMWORKS ALBUM CUT	40																		
10	13	13	DRIVE (FOR DADDY GENE) K STEGALL (A JACKSON)	Alan Jackson ARISTA NASHVILLE 69129	10	41	33	31	I'M NOT GONNA DO ANYTHING WITHOUT YOU K STEGALL (R VAN WARMER, R ALVES)	Mark Wills Duet With Jamie O'Neal MERCURY ALBUMS CUT	31																		
11	11	10	GOOD MORNING BEAUTIFUL W C RIMES (Z LYLE, T CERNEY)	Steve Holy CURB ALBUM & SOUNDTRACK CUT	1	42	42	43	SHE WAS B J WALKER, JR (N CDY, J MELTON)	Mark Chesnut COLUMBIA ALBUM CUT	42																		
12	9	7	SOME DAYS YOU GOTTA DANCE P WDWLEY, B CHANCEY (T JOHNSON, M MORGAN)	Dixie Chicks MONUMENT ALBUM CUT	7	43	44	47	DON'T WASTE MY TIME B CHANCEY, LITTLE BIG TOWN (LITTLE BIG TOWN, J KELLEY, C MILLS)	Little Big Town MONUMENT ALBUM CUT	43																		
13	14	14	MODERN DAY BONNIE AND CLYDE B J WALKER, JR, T TRITT (W ALDRIDGE, J LEBLANC)	Travis Tritt COLUMBIA ALBUM CUT	13	44	46	56	THE IMPOSSIBLE B ROWAN (K LOVELACE, L T MILLER)	Joe Nichols UNIVERSAL SOUTH ALBUM CUT	44																		
14	8	4	BRING ON THE RAIN B GALLIMORE, T MCGRAW (B MONTANA, H DARLING)	Jo Dee Messina With Tim McGraw CURB ALBUM CUT	1	45	48	52	FRANTIC K STEGALL (J D NEALL, DREW, S SMITH)	Jamie O'Neal MERCURY ALBUM CUT	45																		
15	15	18	I DON'T HAVE TO BE ME ('TIL MONDAY) R VAN HOY (S AZAR, J YOUNG, R C BANNON)	Steve Azar MERCURY ALBUM CUT	15	HOT SHOT DEBUT																							
16	17	17	I SHOULD BE SLEEPING J KING, J STROUD (L DREW, S SMITH)	Emerson Drive DREAMWORKS 450362	16	46	—	—	CHASIN' AMY D HUFF, B JAMES (B JAMES, T VERGES)	Brett James ARISTA NASHVILLE ALBUM CUT	46																		
17	16	16	SQUEEZE ME IN A REYNOLDS (G NICHOLSON, D MCCLINTON)	Garth Brooks Duet With Trisha Yearwood CAPITOL/MCA NASHVILLE ALBUMS CUT	16	47	57	—	UNTIL WE FALL BACK IN LOVE AGAIN J NIEBANK (P OUGLAS, J CARSON, J WEATHERLY)	Jeff Carson CURB ALBUM CUT	47																		
18	18	20	I DON'T WANT YOU TO GO P WDWLEY, C D JOHNSON (C D JOHNSON, T POLK)	Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	18	48	52	48	MINIVAN R KINGERY, S WHITEHEAD (S WHITEHEAD, R KINGERY)	Hometown News VFR ALBUM CUT	48																		
19	21	23	LIVING AND LIVING WELL AIRPOWER T BROWN, G STRAIT (T MARTIN, M NESLER, T SHAPIRO)	George Strait MCA NASHVILLE ALBUM CUT	19	49	43	38	SWEET MUSIC MAN A KRAUSS (K ROGERS)	Reba MCA NASHVILLE 172231	36																		
20	22	21	THAT'S JUST JESSIE L REYNOLDS (K DENNEY, K PHILLIPS, P J MATTHEWS)	Kevin Denney LYRIC STREET 164063	20	50	—	—	ANYTHING THAT TOUCHES YOU M ROLLINGS, MCBRIDE & THE RIDE (T MCBRIDE, S BOGARD, M GREEN)	McBride & The Ride DUALTONE ALBUM CUT	50																		
21	20	19	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) K STEGALL (A JACKSON)	Alan Jackson ARISTA NASHVILLE 69129	1	51	50	50	DIDN'T I B CHANCEY (A SMITH)	Montgomery Gentry COLUMBIA SOUNDTRACK CUT	50																		
22	25	24	NOT A DAY GOES BY D HUFF (S DIAMOND, M DERRY)	Lonestar BNA ALBUM CUT	22	52	—	—	THIS PRETENDER D COOK, L WILSON (G LEVOX, L WILSON, Z TURNER)	Joe Diffie MONUMENT ALBUM CUT	52																		
23	23	22	I CRY B CHANCEY (M SELBY, T SILLERS)	Tammy Cochran EPIC ALBUM CUT	22	53	60	—	OL' RED B BRADDOCK (M SHERRILL, D GOODMAN, J BOHAN)	Blake Shelton WARNER BROS ALBUM CUT/WRN	53																		
24	24	27	JUST WHAT I DO C HOWARD (I DEAN, K BURNS)	Trick Pony WARNER BROS ALBUM CUT/WRN	24	54	47	46	I COULD NEVER LOVE YOU ENOUGH L MEDICA (B MCCOMAS)	Brian McComas LYRIC STREET ALBUM CUT	46																		
25	27	26	WHEN YOU LIE NEXT TO ME D HUFF (K COFFEY, T HARMON, J D MARTIN)	Kellie Coffey BNA ALBUM CUT	25	55	49	49	THE LIGHTHOUSE'S TALE A KRAUSS (A MCKENZIE, C THILE)	Nickel Creek SUGAR HILL ALBUM CUT	49																		
26	26	25	JEZEBEL P WDWLEY, C WRIGHT (M HUMMON, J DEMARCUS)	Chely Wright MCA NASHVILLE 172227	25	56	53	—	HARDER CARDS J GUESS, J CHEMAY, K ROGERS (C WISEMAN, M HENDERSON)	Kenny Rogers DREAMCATCHER ALBUM CUT	53																		
27	28	33	MENDOCINO COUNTY LINE M SERLETIC (B TAUPIN, M SERLETIC)	Willie Nelson Duet With Lee Ann Womack LOST HIGHWAY ALBUM CUT/MERCURY	27	57	—	—	ALMOST THERE C BROOKS (D KAISER, J GREENE, L RAWLINS)	Gabbie Nolen REPUBLIC ALBUM CUT/UNIVERSAL	57																		
28	29	29	THE ONE T BROWN, M WRIGHT (K MANN, B LEE)	Gary Allan MCA NASHVILLE 172232	28	58	59	57	INSIDE OUT M WRIGHT, T YEARWOOD (B ADAMS, G PETERS)	Trisha Yearwood Featuring Don Henley MCA NASHVILLE 172219	31																		
29	31	34	I'M GONNA MISS HER (THE FISHIN' SONG) F ROGERS (B PAISLEY, F ROGERS)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	29	59	—	—	TEN ROUNDS WITH JOSE CUERVO B J WALKER, JR (C BEATHARD, M HEENEY, M CANNON, GOODMAN)	Tracy Byrd RCA ALBUM CUT	59																		
30	30	30	TONIGHT I WANNA BE YOUR MAN D MALLOY (R RUTHERFORD, T VERGES)	Andy Griggs RCA ALBUM CUT	30	60	51	45	CIRCLES M MILLER, B TANKERSLEY (D LOGGINS, M GREEN)	Sawyer Brown CURB ALBUM CUT	45																		

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Video clip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. All rights reserved.

APRIL 6
2002

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	THIS WEEK	LAST WEEK	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT • CURB 73116	LeAnn Rimes 23 Weeks At Number 1	13	12	ON A NIGHT LIKE THIS WARNER BROS. 16751/WRN	Trick Pony
2	2	THAT'S JUST JESSIE LYRIC STREET 164063/HOLLYWOOD	Kevin Denney	14	14	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	Faith Hill
3	3	I SHOULD BE SLEEPING DREAMWORKS 450362/INTERSCOPE	Emerson Drive	15	13	GOD BLESS AMERICA CURB 73127	LeAnn Rimes
4	4	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	16	16	UNBROKEN BY YOU LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
5	5	OSAMA-YO' MAMA CURB 73130	Ray Stevens	17	17	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186	Mcalyster
6	6	GOD BLESS THE USA CURB 73128	Lee Greenwood	18	18	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	The Osborne Brothers
7	7	AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 51377/MADACY	Randy Travis	19	21	IT DON'T MATTER TO THE SUN/LOST IN YOU • CAPITOL 58788	Garth Brooks as Chris Gaines
8	8	SOMETHIN' IN THE WATER MONUMENT 79625/SONY	Jeffrey Steele	20	25	FLOWERS ON THE WALL MERCURY 170128	Eric Heatherly
9	9	LOVE IS ENOUGH RCA 69034/RLG	3 Of Hearts	21	15	GIRL IN LOVE COLUMBIA 79648/SONY	Robin English
10	10	HOW DO I LIVE • CURB 73022	LeAnn Rimes	22	—	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	Darryl Worley
11	11	A ROSE IS A ROSE MERCURY 172193	Meredith Edwards	23	24	WHAT I REALLY MEANT TO SAY CAPITOL 58987	Cyndi Thomson
12	12	NIGHT DISAPPEAR WITH YOU LYRIC STREET 164050/HOLLYWOOD	Brian McComas	24	23	AUSTIN GIANT 16767/WRN	Blake Shelton
				25	—	HOW DO YOU LIKE ME NOW? DREAMWORKS 459032/INTERSCOPE	Toby Keith

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multi-platinum titles indicated by a numeral following the symbol. ©2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved. Top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

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2002

Billboard

TOP COUNTRY ALBUMS

The top selling albums compiled from a national sample of retail stores, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan

LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
					NUMBER 1	30 Weeks At Number 1	38	34	33		JOHNNY CASH	LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
1	1	1	SOUNDTRACK [▲]	LOST HIGHWAY 170029/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1	39	37	—	—	LORRIE MORGAN	IMAGE 1365/17.98 CD	The Color Of Roses	37
2	2	11	ALAN JACKSON [▲]	ARISTA NASHVILLE 67029/RLG (12.98/18.98)	Drive	1	40	40	38	72	ALAN JACKSON [▲]	ARISTA NASHVILLE 63335/RLG (12.98/18.98)	When Somebody Loves You	1
3	3	7	VARIOUS ARTISTS ●	BNA 67043/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits	2	41	36	37	—	RAY STEVENS	CURB 78753 (11.98/17.98)	Osama-Yo' Mama: The Album	29
4	4	4	RASCAL FLATTS ●	LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) [‡]	Rascal Flatts	4	42	35	34	11	HANK WILLIAMS JR.	CURB 78725 (7.98/17.98)	Almeria Club	9
5	8	8	SOUNDTRACK [▲]	CURB 78703 (11.98/17.98)	Coyote Ugly	1	43	39	40	11	VARIOUS ARTISTS	ROUNDER 610499 (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35
6	5	6	TOBY KEITH [▲]	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	44	42	39	—	LEANN RIMES ●	CURB 77979 (11.98/17.98)	I Need You	1
7	6	5	TIM MCGRAW [▲]	CURB 78711 (12.98/18.98)	Set This Circus Down	1	45	48	46	—	DAVID BALL	DUALTONE 0109/RAZOR & TIE (11.98/17.98)	Amigo	11
8	10	11	MARTINA MCBRIDE ●	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	46	55	52	—	TRACE ADKINS	CAPITOL 20618 (10.98/17.98)	Chrome	4
9	7	7	GARTH BROOKS [▲]	CAPITOL 31330 (10.98/18.98)	Scarecrow	1	47	46	43	—	BLAKE SHELTON	WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3
10	11	9	ALISON KRAUSS + UNION STATION ●	ROUNDER 610495/10JMG (11.98/17.98)	New Favorite	3	48	44	36	—	RICKY SKAGGS & FRIENDS	LYRIC STREET 165030/HOLLYWOOD (12.98 CD)	Ricky Skaggs & Friends Sing The Songs Of Bill Monroe	36
11	12	12	BROOKS & DUNN [▲]	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	49	52	51	—	VARIOUS ARTISTS	TIME LIFE 18701 (19.98 CD)	Classic Country: Great Story Songs	28
12	9	10	STEVE HOLY	CURB 77972 (11.98/17.98) [‡]	Blue Moon	7	50	53	57	72	JAMIE O'NEAL ●	MERCURY 170132 (11.98/17.98) [‡]	Shiver	14
13	14	16	TRAVIS TRITT [▲]	COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8	51	49	55	—	CLINT BLACK	RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
14	16	19	KENNY CHESNEY [▲]	BNA 67009/RLG (12.98/18.98)	Greatest Hits	1	52	47	44	—	TRACY BYRD	RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
15	15	18	TIM MCGRAW [▲]	CURB 77978 (12.98/18.98)	Greatest Hits	1	53	51	48	—	EARL SCRUGGS AND FRIENDS	MCA NASHVILLE 170189 (11.98/18.98) [‡]	Earl Scruggs And Friends	39
16	18	13	WILLIE NELSON	LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	54	58	56	—	DIAMOND RIO ●	ARISTA NASHVILLE 67399/RLG (11.98/17.98)	One More Day	5
17	17	17	JO DEE MESSINA [▲]	CURB 77977 (11.98/17.98)	Burn	1	55	59	60	—	JESSICA ANDREWS ●	DREAMWORKS 450298/INTERSCOPE (11.98/17.98)	Who I Am	2
18	—	1	VARIOUS ARTISTS	RAZOR & TIE 89044 (18.98 CD)	Forever Country	18	56	56	50	—	TRISHA YEARWOOD	MCA NASHVILLE 170190 (11.98/17.98)	Inside Out	1
19	21	22	CHRIS CAGLE ●	CAPITOL 31331 (11.98/18.98) [‡]	Play It Loud	19	57	57	58	—	JOHN MICHAEL MONTGOMERY	WARNER BROS. 49234/WRN (17.98 CD)	Love Songs	27
20	20	21	LONESTAR ●	BNA 67011/RLG (12.98/18.98)	I'm Already There	1	58	50	54	—	WAYLON JENNINGS	BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	50
21	19	14	SOUNDTRACK	COLUMBIA 68403/RLG (12.98 EQ/18.98)	We Were Soldiers	14	59	54	53	—	THE CHARLIE DANIELS BAND	SPARROW 51908 (19.98/19.98)	How Sweet The Sound - 25 Favorite Hymns And Gospel Greats	49
22	26	30	BRAD PAISLEY	ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	60	60	61	—	MONTGOMERY GENTRY	COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
23	24	24	CYNDI THOMSON	CAPITOL 26010 (10.98/17.98)	My World	7	61	61	64	—	RODNEY CARRINGTON	CAPITOL 24827 (10.98/17.98) [‡]	Morning Wood	18
24	22	23	GEORGE STRAIT ●	MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	62	62	63	—	TAMMY COCHRAN	EPIC 69738/SONY (7.98 EQ/11.98) [‡]	Tammy Cochran	27
25	28	28	GARY ALLAN	MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	63	64	59	—	GEORGE JONES	BAUDIT BNA 67010/RLG (12.98/18.98)	The Rock: Stone Cold Country 2001	5
26	23	20	SOUNDTRACK	LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10	64	65	67	—	ROY D. MERCER	VIRGIN 16001/CAPITOL (18.98/16.98)	Greatest Hits: The Best Of How Big'a Boy Are Ya?	26
27	27	27	VARIOUS ARTISTS	TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27	65	63	42	—	DELBERT MCCLINTON	NEW RELEASE 6924 (17.98 CD)	Nothing Personal	20
28	29	26	SARA EVANS [▲]	RCA 67964/RLG (11.98/17.98)	Born To Fly	6	66	66	72	—	PACESETTER			
29	25	25	KASEY CHAMBERS	WARNER BROS. 48028 (18.98 CD) [‡]	Barricades & Brickwalls	13	67	71	72	—	MARK MCGUINN	VFR 73477 (16.98/18.98) [‡]	Mark McGuinn	18
30	30	29	REBA MCENTIRE ●	MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1	68	66	68	—	VARIOUS ARTISTS	UTV 56561/UNIVERSAL (10.98/18.98)	This Is Your Country: 20 Contemporary Country Classics	27
31	32	35	TRICK PONY ●	WARNER BROS. 47927/WRN (11.98/17.98)	Trick Pony	12	69	73	—	—	BILLY GILMAN [▲]	EPIC 69739/SONY (11.98 EQ/17.98)	One Voice	2
32	31	32	LEE ANN WOMACK [▲]	MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	1	70	68	66	—	TRAVIS TRITT	WARNER BROS. 49236/WRN (11.98 CD)	The Lovin' Side	59
33	41	47	PAT GREEN	REPUBLIC 16001/UNIVERSAL (8.98/14.98)	Three Days	7	71	70	70	—	THE CHARLIE DANIELS BAND	BLUE HAT/AUDION/10JMG (12.98/18.98)	The Live Record	38
34	33	31	HANK WILLIAMS III	CURB 77976 (11.98/17.98)	Lovesick Broke & Driftin'	17	72	69	69	—	LYLE LOVETT	CURB 170234/MCA NASHVILLE (11.98/18.98)	Anthology Volume One: Cowboy Man	26
35	38	41	PATTY LOVELESS	EPIC 69740/SONY (11.98/17.98)	Mountain Soul	19	73	72	71	—	RANDY TRAVIS	WARNER BROS. 47893/WRN (11.98/17.98)	Inspirational Journey	34
36	45	49	CAROLYN DAWN JOHNSON	ARISTA NASHVILLE 67004/RLG (10.98/16.98)	Room With A View	8	74	67	62	—	VARIOUS ARTISTS	COMPADRE 5021 (17.98 CD)	Brewed In Texas: Handcrafted Fine Texas Music	73
37	43	45	CHELY WRIGHT	MCA NASHVILLE 170203 (11.98/17.98)	Never Love You Enough	4	75	74	74	—	VARIOUS ARTISTS	LOST HIGHWAY 170239/MERCURY (18.98 CD)	Hank Williams: Timeless	22
											SOUNDTRACK	VANGUARD 79589 (16.98 CD)	Songcatcher	42

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △¹ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ‡ indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

APRIL 6
2002

Billboard

TOP COUNTRY CATALOG ALBUMS

LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	NICKEL CREEK ●	SUGAR HILL 3809 (18.98 CD) [‡]	Nickel Creek	68	12	FAITH HILL [▲]	WARNER BROS. 49238/WRN (12.98/18.98)	Breathe	124
2	DIXIE CHICKS [▲]	MONUMENT/SONY (12.98 EQ/18.98)	Fly	134	14	PATSY CLINE [▲]	MCA SPECIAL PRODUCTS 420265/MCA (2.98/6.98)	Heartaches	171
3	SHANIA TWAIN [▲]	MERCURY 530003 (12.98/18.98)	Come On Over	229	15	ALISON KRAUSS [▲]	ROUNDER 610325/10JMG (11.98/17.98) [‡]	Now That I've Found You: A Collection	262
4	DIXIE CHICKS [▲]	MONUMENT 08195/SONY (10.98 EQ/17.98) [‡]	Wide Open Spaces	217	16	VARIOUS ARTISTS	MADACY 1326 (13.98 CD)	The Best Of Country	62
5	WAYLON JENNINGS [▲]	RCA 8526/RLG (17.98/11.98)	Greatest Hits	153	17	THE JUDDS	CURB 77985 (7.98/11.98)	Number One Hits	89
6	ALAN JACKSON [▲]	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	335	18	GARTH BROOKS [▲]	CAPITOL 97424 (19.98/26.98)	Double Live	175
7	BROOKS & DUNN [▲]	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	236	19	JOHN DENVER	MADACY 4758 (15.98/9.98)	The Best Of John Denver	195
8	WILLIE NELSON ●	LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	185	20	THE CHARLIE DANIELS BAND [▲]	EPIC 65694/SONY (7.98 EQ/11.98)	A Decade Of Hits	602
9	JOHNNY CASH ●	LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 Biggest Hits	155	21	GEORGE STRAIT [▲]	MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	107
10	TOBY KEITH [▲]	MERCURY 50292 (11.98/17.98)	Greatest Hits Volume One	173	22	TOBY KEITH [▲]	DREAMWORKS 450299/INTERSCOPE (11.98/17.98)	How Do You Like Me Now??	125
11	GARY ALLAN [▲]	MCA NASHVILLE 170191 (11.98/17.98)	Smoke Rings In The Dark	120	23	WAYLON JENNINGS	COMPADRE 5021 (17.98 CD)	Super Hits	10
12	HANK WILLIAMS JR. [▲]	CURB 77988 (7.98/11.98)	Greatest Hits, Vol. 1	406	24	TIM MCGRAW [▲]	CURB 77988 (7.98/11.98)	Everywhere	194
					25	WILLIE NELSON [▲]	LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	Super Hits	350

● Albums with the greatest sales gains this week. Catalog albums are 2 year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △¹ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ‡ indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

Billboard TOP LATIN ALBUMS

Top selling Latin albums are compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by



WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	—	1	LUIS FONSI UNIVERSAL LATINO 017020 (10 98/16 98) ♣	Amor Secreto 2 Weeks At Number 1	1	39	37	7	7	LOS PALOMINOS FONOVISA 96169 (8 98/13 98)	Un Poco Mas	26
2	2	2	1	VARIOUS ARTISTS DISA 027015 (8 98/13 98)	Las 30 Cumbias Mas Pegadas	2	54	49	5	5	JACI VELASQUEZ SONY DISCOS 84289 (10 98 EQ/16 98)	Mi Corazon	7
3	3	4	18	MARC ANTHONY ● COLUMBIA 94617/SONY DISCOS (11 98 EQ/17 98)	Libre	1	41	55	7	7	PATRICIA MANTEROLA ARIOLA 91638/BMG LATIN (13 98 CD)	Que El Ritmo No Pare	41
4	5	3	18	ALEXANDRE PIRES ARIOLA 07883/BMG LATIN (14 98 CD) ♣	Alexandre Pires	3	68	—	—	—	GRUPO MODELO DISA 027020 (8 98/13 98)	Me Quede Queriendote	52
5	4	1	18	ALEJANDRO SANZ ▲ WARNER LATINA 41541 (10 98/17 98) ♣	MTV Unplugged	1	53	46	48	48	VARIOUS ARTISTS EMI LATIN 36346 (10 98/17 98)	Radio Hits...Es Musica	24
6	7	5	7	LOS TUCANES DE TIJUANA ○ UNIVERSAL LATINO 017043 (8 98/13 98) ♣	Las Romanticas De Los Tucanes De Tijuana	2	54	53	54	54	VARIOUS ARTISTS SONY DISCOS 84628 (17 98 EQ CD)	No. 1: Un Ano De Exitos Vol. 2	53
7	6	7	18	CHARLIE ZAA ♣ SONOLUX 84540/SONY DISCOS (9 98 EQ/16 98) ♣	De Un Solo Sentimiento	3	55	48	50	50	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 37446 (8 98/13 98)	Puras Rancheras	48
8	—	—	1	CHAYANNE SONY DISCOS 84667 (10 98 EQ/16 98) ♣	Grandes Exitos	8	56	63	57	57	GRUPO BRYNDIS DISA 727016 (8 98/13 98) ♣	En El Idioma Del Amor	1
9	9	9	7	JOAN SEBASTIAN MUSART 12633/BALBOA (9 98/17 98) ♣	Lo Dijo El Corazon	7	72	74	11	11	LOS RAZOS ARIOLA 89296/BMG LATIN (9 98/12 98)	Con El Polvo Hasta La Muerte	23
10	8	20	18	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8 98 EQ/13 98) ♣	Confesiones	8	58	55	51	51	LOS ANGELES DE CHARLY FONOVISA 6154 (8 98/13 98) ♣	Te Voy A Enamorar	1
11	11	6	18	ALICIA VILLARREAL ▲ UNIVERSAL LATINO 014824 (8 98/13 98) ♣	Soy Lo Prohibido	3	59	62	63	63	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA 92643/BMG LATIN (7 98/11 98)	Arriba Mi Sinaloa	59
12	10	8	18	LUIS MIGUEL ♣ WARNER LATINA 41572 (11 98/17 98)	Mis Romances	2	60	62	63	63	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10 98/16 98) ♣	Mas De Mi Alma	1
13	19	35	16	PILAR MONTENEGRO UNIVISION 310026 (9 98/13 98)	Desahogo	13	52	47	21	21	LOS TIGRES DEL NORTE FONOVISA 6145 (8 98/12 98) ♣	Uniendo Fronteras	1
14	12	10	18	JOAN SEBASTIAN MUSART 12624/BALBOA (7 98/13 98) ♣	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	61	61	73	73	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815 (8 98/14 98)	En Vivo...El Hombre Y Su Musica	13
15	14	15	18	PAULINA RUBIO ● UNIVERSAL LATINO 543319 (10 98/16 98) ♣	Paulina	1	50	46	1	1	LOS TUCANES DE TIJUANA SONY DISCOS 84565 (8 98 EQ/13 98)	Los Tucanes De Tijuana	40
16	13	14	18	A.B. QUINTANILLA Y LOS KUMBIA KINGS ● EMI LATIN 29745 (9 98/14 98)	Shhh!	1	49	52	41	41	PEPE AGUILAR MUSART 2503/BALBOA (8 98/12 98)	Lo Mejor De Nosotros	10
17	20	18	18	LAURA PAUSINI WARNER LATINA 41070 (10 98/16 98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9	56	60	41	41	MANU CHAO RADIO BEAMA 10321/VIRGIN (17 98 CD) ♣	Proxima Estacion...Esperanza	8
18	15	11	18	LUPILLO RIVERA SONY DISCOS 84773 (7 98 EQ/13 98)	Sold Dut Vol. 2	8	59	71	41	41	JOSE ALFREDO JIMENEZ ARIOLA 79006/BMG LATIN (18 98 CD)	Las 100 Clasicas Vol. 2	39
19	16	12	18	CARLOS VIVES EMI LATIN 35956 (9 98/15 98) ♣	Dejame Entrar	1	60	59	41	41	SELENA EMI LATIN 32119 (10 98/17 98)	Live, The Last Concert—Houston, Texas February 26, 1995	2
20	21	26	18	VICENTE FERNANDEZ ▲ SONY DISCOS 84185 (10 98 EQ/16 98) ♣	Historia De Un Idolo Vol. 1	1	75	—	—	—	INTOCABLE EMI LATIN 31412 (8 98/12 98)	14 Grandes Exitos	15
21	18	16	18	EL PODER DEL NORTE DISA 727018 (8 98/13 98) ♣	El Autentiko Y Unico En Vivo	7	69	70	66	66	LOS TEMERARIOS DISA 027019 (8 98/13 98)	Poemas, Canciones Y Romance Vol. 2	42
22	17	17	18	LUPILLO RIVERA ▲ SONY DISCOS 84648 (15 98 EQ CD) ♣	Sufriendo A Solas	3	70	66	41	41	CHUY VEGA UNIVISION 310040 (10 98/14 98)	Naci Cadete/20 Super Cadetazos	70
23	27	25	18	LOS TEMERARIOS FONOVISA 6129 (10 98/12 98) ♣	Baladas Rancheras	3	71	64	56	56	IMAN UNIVISION 310035 (9 98/13 98)	Atrayendo Corazones	48
24	26	24	18	LOS ANGELES AZULES DISA 727014 (8 98/13 98) ♣	Historia Musical	2	72	66	62	62	ANA GABRIEL SONY DISCOS 84636 (9 98 EQ/16 98)	Huelo A Soledad	26
25	23	22	18	LALEY ○ WEA ROCK 40949/WARNER LATINA (10 98/16 98) ♣	MTV Unplugged	13	73	69	70	70	GIPSY KINGS NONESUCH 79941/AG (16 98/24 98)	Volare! The Very Best Of The Gipsy Kings	3
26	22	19	18	PABLO MONTERO RCA 91967/BMG LATIN (7 98/13 98)	Pidemelo Todo	19	74	69	70	70	LOS ORIGINALES DE SAN JUAN ○ EMI LATIN 33330 (8 98/12 98)	Recado De Mi Madre	9
27	25	13	18	PESADO WEA/EMX 43774/WARNER LATINA (13 98 CD)	Pesado Presente Futuro	13	75	69	70	70	GILBERTO SANTA ROSA ○ SONY DISCOS 84291 (10 98 EQ/17 98) ♣	Intenso	13
28	24	21	18	LUPILLO RIVERA SONY DISCOS 84772 (7 98 EQ/13 98)	Sold Dut Vol. 1	17							
29	—	—	1	FRANCO DE VITA UNIVERSAL LATINO 016772 (16 98 CD)	Segundas Partes Tambien Son Buenas	29							
30	28	23	18	PALOMO DISA 72032 (8 98/10 98) ♣	Fuerza Musical	9							
31	29	27	18	ALEJANDRO FERNANDEZ ▲ SONY DISCOS 84637 (10 98 EQ/16 98) ♣	Drigenes	2							
32	30	28	18	GRUPO BRYNDIS DISA 727012 (8 98/13 98) ♣	Historia Musical Romantica	1							
33	32	58	18	VARIOUS ARTISTS SONY DISCOS 84810 (15 98 EQ CD)	La Dinastia Rivera Vol. 2	32							
34	38	42	18	MELODY SONY DISCOS 84669 (9 98 EQ/13 98)	De Pata Negra	32							
35	40	41	18	LIBERACION DISA 727017 (8 98/13 98) ♣	Ahora Y Siempre	9							
36	34	32	18	LUPILLO RIVERA ● SONY DISCOS 84276 (8 98 EQ/13 98) ♣	Despreciado	1							
37	37	33	18	EL CHICHICUILOTE ○ LIDERES 950220 (7 98/13 98)	Moviendo Las Plumas	11							
38	35	31	18	VARIOUS ARTISTS ○ MOCK & ROLL 950322/LIDERES (8 98/14 98)	Solo Exitos Underground: Dnly Hits	21							
39	36	30	18	VARIOUS ARTISTS J&N 84682/SONY DISCOS (10 98 EQ/16 98)	Bachatahits 2002	18							
40	31	29	18	BANDA EL RECODO FONOVISA 96185 (8 98/12 98)	Tributo Al Amor	24							
41	42	44	18	LOS RIELEROS DEL NORTE FONOVISA 96182 (8 98/12 98)	Los Mejores Exitos	41							
42	33	34	18	CRISTIAN ▲ ARIOLA 85324/BMG LATIN (10 98/15 98) ♣	Azul	2							
43	45	38	18	PIMPINELA UNIVISION 010043 (21 98 CD)	Serie 32 Gold	32							
44	51	36	18	YOLANDITA MONGE NETWORK 44480/WARNER LATINA (15 98 CD)	Sexto Sentido	36							
45	58	39	18	TITO ROJAS M.P. 56367 (9 98/16 98)	Quiero Llegar A Casa	19							
46	44	45	18	LOS BUKIS FONOVISA 6166 (8 98/12 98)	Greatest Hits	40							
47	47	40	18	GIPSY KINGS NONESUCH 79642/AG (17 98 CD)	Somos Gitanos	3							
48	43	43	18	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18 98 CD)	Las 100 Clasicas Vol. 1	27							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LUIS FONSI AMOR SECRETO (UNIVERSAL LATINO)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA)
2 ALEXANDRE PIRES ALEXANDRE PIRES (ARIOLA/BMG LATIN)	2 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	2 LOS TUCANES DE TIJUANA LAS ROMANTICAS DE LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
3 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	3 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	3 JOAN SEBASTIAN LO DIJO EL CORAZON (MUSART/BALBOA)
4 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	4 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	4 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
5 CHAYANNE GRANDES EXITOS (SONY DISCOS)	5 TITO ROJAS QUIERO LLEGAR A CASA (M.P.)	5 JOAN SEBASTIAN EN VIVO DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
6 LUIS MIGUEL MIS ROMANCES (WARNER LATINA)	6 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	6 LUPILLO RIVERA SOLD DUT VOL. 2 (SONY DISCOS)
7 PILAR MONTENEGRO DESAHOGO (UNIVISION)	7 OLGA TANON YO POR TI (WARNER LATINA)	7 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
8 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	8 VARIOUS ARTISTS LATIN GROOVE (PUTUMAYO)	8 EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)
9 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	9 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	9 LUPILLO RIVERA SUFIRIENDO A SOLAS (SONY DISCOS)
10 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA)	10 FULANITO AMERICANIZADO (CUTTING)	10 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
11 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	11 VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	11 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
12 PABLO MONTERO PIDEMELO TODO (RCA/BMG LATIN)	12 VARIOUS ARTISTS SALSA EN LA CALLE OCHO 2002 (PROTEL)	12 PESADO PESADO PRESENTE FUTURO (WEA/EMX/WARNER LATINA)
13 FRANCO DE VITA SEGUNDAS PARTES TAMBIEN SON BUENAS (UNIVERSAL LATINO)	13 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	13 LUPILLO RIVERA SOLD DUT VOL. 1 (SONY DISCOS)
14 ALEJANDRO FERNANDEZ DRIGENES (SONY DISCOS)	14 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	14 PALOMO FUERZA MUSICAL (DISA)
15 MELODY DE PATA NEGRA (SONY DISCOS)	15 FERNANDO VILLALONA MAL ACOSTUMBRADO (SONY DISCOS)	15 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
16 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND: DONLY HITS (MOCK & ROLL/LIDERES)	16 ORO SOLIDO ADQUI SI DUE HAY (SONY DISCOS)	16 VARIOUS ARTISTS LA DINASTIA RIVERA VOL. 2 (SONY DISCOS)
17 CRISTIAN AZUL (ARIOLA/BMG LATIN)	17 FRANKIE NEGRON POR TU PLACER (WEA/CARIBE/WARNER LATINA)	17 LIBERACION AHORA Y SIEMPRE (DISA)
18 PIMPINELA SERIE 32 GOLD (UNIVISION)	18 VARIOUS ARTISTS MERE NGUE EN LA CALLE OCHO 2002 (PROTEL)	18 LUPILLO RIVERA DESPRECIADO (SONY DISCOS)
19 YOLANDITA MONGE SEXTO SENTIDO (NETWORK/WARNER LATINA)	19 INDIA THE BEST (IRMM/UNIVERSAL LATINO)	19 EL CHICHICUILOTE MOVIENDO LAS PLUMAS (LIDERES)
20 GIPSY KINGS SOMOS GITANOS (NONESUCH/AG)	20 VARIOUS ARTISTS BACHATA EN LA CALLE OCHO 2002 (PROTEL)	20 BANDA EL RECODO TRIBUTO AL AMOR (FONOVISA)

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América Latina...

In Argentina: Successful EMI pop band La Mosca (also known as La Mosca Tse-Tse) began its first U.S. tour March 7, with shows at Miami's Festival de la Calle 8, New York's Webster Hall, and Los Angeles' Viva Fest. The act's next stops include Puerto Rico, Colombia, the Dominican Republic, Canada, and Mexico.

MARCELO FERNANDEZ BITAR

In Brazil: Soul singer Sandra de Sá is working on an album of Portuguese versions of Motown standards, set for release this month on Universal. The disc features special guest Smokey Robinson in a duet with de Sá on "Eu e Voce" (a version of "Cruisin'").

TOM GOMES

In Mexico: A Mexican version of reality TV show *Big Brother* is finally on the air. It will chronicle the activities of 12 participants until June. A tie-in double-CD containing 30 tracks is being released as a joint venture among Universal Music, Vale Music, Endemol, and Televisa. *Big Brother Mexico* producer Pedro Torres commissioned Kabah to record the show's theme tune... Father and son Vicente and Alejandro Fernández have announced that their very last concert together will take place April 25 in their hometown of Guadalajara. The pair will share the stage of the 60,000-seater Estadio Jalisco before Alejandro begins preparations for his role in the film *Zapata* and Vicente continues to support his 30-year-old solo career... Priscila Paiz (of Priscila y Sus Balas de Plata) and her husband, Gustavo Angel (of Los Temerarios), are expecting their first baby in October. Paiz says she'll continue performing as long as she can carry her accordion, but her group won't stop. Plans include recording a children's album with songs written by producer Tirso Paiz.

TERESA AGUILERA

In Puerto Rico: Salsa singer Tito Gómez has been sentenced to 15 months in prison for charges of carrying \$100,000 in false bills. He is expected to serve nine months and three years of probation. Gómez was arrested at New York's John F. Kennedy Airport after arriving from Cali, Colombia... An estimated audience of 35,000 music enthusiasts got together to celebrate the 19th Salsa National Day March 17 at San Juan's Hiram Bithorn Stadium. The event, organized by SBS station La Z, was dedicated to Rubén Blades. The eight hours of music included performances by Orquesta Mulenze, Carlos "Cano" Estremera, Ismael Miranda, Richie Ray & Bobby Cruz, Orquesta de la Juventud, Alex D'Castro, and Blades with his band, Editus.

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Visioneering Design Co.'s Lagerlof Has Much To Celebrate

BY CHRISTOPHER WALSH

NEW YORK—Visioneering Design Co. is celebrating more than its 10th anniversary. The turnkey audio/video design and integration firm is also marking a flurry of high-profile and international projects, including the recently completed executive screening room for Revolution Studios, currently celebrating the success of *Black Hawk Down*.

For president Ron Lagerlof, Visioneering Design Co. is the logical progression of an engineering career that took him from Chicago to Alabama to Dallas, where he began to design and build studios. Moving to Los Angeles in 1987, he worked at Motown Hitsville Studios before joining Skywalker Sound in Marin County, Calif., as operations manager.

"We were making quite a few innovations during that time," Lagerlof recalls, "including the development of the tie-line system of recording over T1 or ISDN lines. We developed that to be able to operate our Skywalker South facility [in Los Angeles] in conjunction with Skywalker North. That grew into what became known as EDNet."

It was also at Skywalker Sound, Lucasfilm's innovative post-production facility, that Lagerlof met surround-sound pioneer Tomlinson Holman. The meeting resulted in

the founding of Tesseract, a high-end manufacturing company. Designed by Holman and manufactured by Visioneering Design, the company's flagship product—a high-powered, three-way loudspeaker system—has been incorporated into the Revolution Studios



A Decade Strong. Pictured at Revolution Studios, which is celebrating its 10th anniversary, are Visioneering Design Co. president Ron Lagerlof, at left, and surround sound pioneer Tomlinson Holman.

installation. Tesseract systems are also in use at the Robert Zemeckis Center for Digital Arts and three facilities at the University of Southern California.

In addition to design and installation at such elite production facilities as 20th Century Fox, Pixar Animation, Universal Music Group, and Revolution Studios—all completed in 2001—Visioneering Design Co.

counts among its international clients Estudios Mega in Rio de Janeiro and Estudios Churubusco Azteca, the government-owned film facilities of Mexico. "We just installed a Euphonix System 5 digital console at Estudios Mega," Lagerlof says. "We actually built the whole dubbing stage—that was the centerpiece. We did the studios in Mexico City in 1995, then put an SSL Avant in another of their screening rooms at the end of 2000."

Revolution Studios' screening room exemplifies Visioneering Design Co.'s recent direction. Unlike music recording studios—where analog equipment continues to coexist with digital recording, editing, and processing gear—post-production facilities have wholeheartedly embraced integrated, state-of-the-art digital systems. "Everybody seems to love the Revolution Studios screening room," Lagerlof says. "We had a lot to do with the selection of the Kinoton film projectors and Christy video projector. Everything is tied neatly together with the AMX touchscreen panel. They can patch any of the Avid editing rooms and control it directly from the touchscreen. A director or producer can walk in and watch one of the cuts right off the Avid, in the screening room, with full 5.1 sound."

Studio Monitor™



by Christopher Walsh

SURVIVING AND THRIVING: In the New York recording industry, austerity is in. In conversations with facility owners, the anxiety is apparent as the music industry faces an uncertain future.



Mixing It Up. Engineer and Mirror Image Recorders owner Tommy Uzzo, left, mixes in Mirror Image Studio C with producer Rockwilder.

working on Redman's album, *Malpractice*, Uzzo recalls. "We did some of it at Westlake [Audio, in Los Angeles], so I did some traveling. I did a lot of work with **Erick Sermon**: I did *Music*, which had the sort of posthumous duet with *Marvin Gaye*. I worked on the *How High* soundtrack for Redman and Method Man. I worked on the *Rush Hour 2* soundtrack. With Rockwilder, we did the **Janet Jackson** record [*All for You*]. I did a **Nikka Costa** record. So I'm obviously working quite a bit. To be honest, that's what I like doing more than anything else."

That engineering skill is often in use on projects that increasingly originate in a home or project studio environment, as opposed to a commercial studio. Adapting to changing recording techniques and technology is just one hurdle facing today's high-end commercial studio.

"A lot of people start things in their home," Uzzo says. "They put together a demo and then come and pull it apart in the studio, redo the vocals and do the mix—things like that. They either transfer from some medium they have access to, like a [Tascam] DA-88, or now just do it in Pro Tools and bring it in. You sort it out. Besides not having a mixing console, they may not have enough outputs on their system or enough DSP or whatever it takes to do it. It's been a long time since most people just came in and started, at least for urban music. Everybody starts it somehow. Their record isn't altogether different from their demo, and nobody wants it to be; they just want it to be a better version of the same thing, which is sometimes hard to achieve."

Comprised of three Solid State Logic-equipped studios in Manhattan—Studio B on Ninth Avenue and Studios C and D near Times Square—Mirror Image has been a part of the commercial recording business since Uzzo opened his first facility on nearby Long Island, N.Y., in 1978. Studio B opened in early 1996; Uzzo closed the Long Island facility at the beginning of 1999, when the Times Square location opened.

"You can walk in with one session booked and end up booking the other two rooms for that day," Uzzo says. "That happens in the New York market. We'll get a label calling at three, four in the afternoon, asking, 'Can we get in there tonight?' An OK day, where you've got two sessions out of a possible three, can become a great day."

Mirror Image's SSL consoles, including the 9080 J Series in Studio D, are a strong draw, Uzzo adds, allowing for repeat business from such clients as producer **Rockwilder** and artists **Redman** and **Method Man**, all of whom frequently rely on Uzzo's engineering chops as well as his studios.

"Last year, I spent 2½ months

all of this work."

It's a long way from Master Sound in Franklin Square, Long Island, where Uzzo began an engineering career under that facility's owners, **Maxine Chrein** and the late **Ben Rizzi**. Early mixes caught the attention of producers **Mark Liggett** and **Chris Barbosa**, Uzzo explains, which further led to a freelance engineering career and, eventually, Mirror Image Recorders. "It was a fun time," Uzzo says. "But everything has its ups and downs. Granted, it's more fun when you're busy—it takes away a whole layer of issues. But I don't see that the recording industry is just going to stop—I just don't see it. People blame Napster and this and that. At the end of the day, they'll figure out a way to make all of this work."

APRIL 6
2002

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 30, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	AIN'T IT FUNNY Jennifer Lopez Featuring Ja Rule/ 7, I. Gotti, C. Rooney, D. Shea (Epic)	FOOLISH Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	BLESSED Martina McBride/ M. McBride, P. Worley (RCA)	LIGHTS, CAMERA, ACTION! Mr. Cheeks/ Bink! (Universal)	BLURRY Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	SONY (New York) RECORD PLANT (Los Angeles) Rob Williams	CRACKHOUSE (New York) Milwaukee Buck	THE MONEY PIT (Nashville, TN) Clarke Schleicher	HIT FACTORY CRITERIA (Miami) Milwaukee Buck	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg
CONSOLE(S)/ DAW(S)	Neve VSP 72, SSL 9000 J	Roland 770	Trident Series 80	SSL 9000 J	Neve 8068
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348	Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467	Pro Tools	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	RECORD PLANT (Los Angeles) Bill Malina	RIGHT TRACK (New York) Supa Engineer OURO	LOUD (Nashville, TN) Clarke Schleicher	ELECTRIC LADY (New York) Doug Wilson	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 9000 J	Sony Oxford OXS-R3	SSL 9000 J	SSL 4072 G+
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348	Pro Tools	Studer A820
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Quantegy GP9	Pro Tools	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	STERLING SOUND (New York) Tom Coyne	GEORGETOWN (Nashville, TN) Denny Purcell	SONY (New York) James Cruz	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	SONY	UNI	BMG	UNI	UNI

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SONGWriters & PUBLISHERS

Words & Music™

by Jim Bessman



MANCINI'S OSCAR PARTY: Monica Mancini's Oscar week at the Feinstein's at the Regency club in New York sensibly paid tribute to her four-time Academy Award-winning father, **Henry Mancini**. His film work, she noted, ran the gamut, from the *Breakfast at Tiffany's* Oscar Award-winning song "Moon River" (written with **Johnny Mercer**) to **Donald O'Connor's** 1950s *Francis, the Talking Mule* comedy series.



"Dad was on staff at Universal Pictures, and they'd give him a reel of film that three or four composers might be working on at the same time," Mancini recalls. "So he worked on a strange assortment of music: all the *Francis* movies, *The Creature From the Black Lagoon*, *It Came From Outer Space*—all these 'B' Universal movies. Some really funny stuff."

Her late father's first full film assignment was the 1954 biopic *The Glenn Miller Story*. In addition to "Moon River," he went on to earn Oscar Awards for the 1961 score of *Breakfast at Tiffany's*, as well as the 1962 theme song for *Days of Wine and Roses* (also penned with Mercer) and the 1982 score for *Victor/Victoria*.

Monica Mancini regularly performs her father's songs at her concerts, and she devoted her 1998 eponymous debut album to them. When **Michael Feinstein** asked her to put together a "Mancini at the Movies" show at his club, she chose her father's most famous film songs, as well as such other Oscar winners as the **David Shire/Norman Gimble** *Norma Rae* theme "It Goes Like It Goes."

"I stuck in 'Two for the Road,' because it was one of Dad's favorites," Mancini continues. She notes that the Mancini and **Leslie Bricusse** theme for the 1967 **Audrey Hepburn** film wasn't nominated for an Oscar, "but people just assume it was, because it's such a great song."

Mancini is currently working on an

album of film music for Concord Records, which is partly owned by her husband and musical director **Gregg Field**. "I'm treated very well there," she jokes, before turning to the serious subject of her father's legacy.

"He was unique as a composer in that he wrote songs as well, whereas some Hollywood film composers can't write songs," she says. "He had a gift for melody, and he paved the way for interesting music in film and TV—like using jazz in [the TV theme for the '50s detective series] *Peter Gunn*. But he was also one of the nicest guys you'd ever want to know."

Incidentally, two of his Oscars were encased upon the piano at Mancini's Feinstein's gig. Mancini says, "There was an armed guard standing over them."

LEVINSON'S RIDDLE: Longtime publicist **Peter Levinson's** Billboard Books title *September in the Rain—The Life of Nelson Riddle* is going into its third printing.

The bio is titled after the **Harry Warren/Al Dubin** pop song classic. Riddle arranged a particularly memorable version for close musical associate **Frank Sinatra**, Levinson says, noting that the title also epitomizes "the sad story" of Riddle's life.

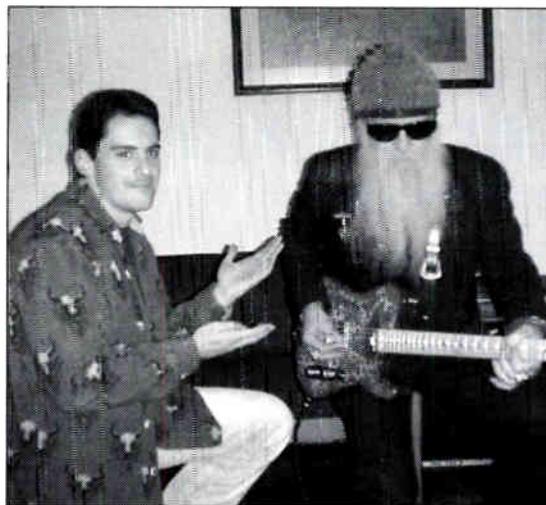
Asked for the secret of his tome's success, Levinson laughs. "I hate to say it, but I'm still publicizing my own book," he says. But the author adds that he was actually rejected by Riddle after offering his public relations services in 1962.

"Riddle never wanted a publicist," Levinson explains, "and the only major article he ever got was in *People* in 1983, when his first album with **Linda Ronstadt** [*What's New*] came out."

Among the book's key discoveries, Levinson adds, is an estrangement between Riddle and Sinatra that lasted from 1977 to 1984. "Sinatra then asked him to be the musical director for the second [**Ronald Reagan**] inauguration, and they planned to do a three-disc set of standards that Sinatra had never recorded," he says. "But he only completed two arrangements by the time he died on Oct. 6, 1985."

Levinson, who previously authored *Trumpet Blues—The Life of Harry James*, is currently working on a **Tommy Dorsey** bio to coincide with the late bandleader's 100th birthday in 2005.

"People forget how very important these three individuals are," Levinson says. "It's unfortunate, but that's the way it is."



Night at the Opry. ZZ Top's Billy Gibbons tries out Brad Paisley's guitar in Paisley's dressing room at the Grand Ole Opry. Gibbons and his bandmates were in Nashville to perform at an RCA Label Group showcase with roster artists featured on the forthcoming *Sharp Dressed Men: A Tribute to ZZ Top*, on which Paisley sings "Sharp Dressed Man." The guitar, incidentally, is a blue paisley model built to Paisley's specs by Crook Custom Guitars.



Limited Led Zepp. Warner/Chappell Music recently celebrated its limited edition three-disc Led Zeppelin promotional compilation serviced to the film, TV, and advertising communities. Pictured, from left, are Warner/Chappell VP of A&R Greg Sowders, Warner/Chappell senior VP of A&R Kenny MacPherson, Led Zeppelin bassist John Paul Jones, and Warner/Chappell senior VP of film and TV/catalog development Brad Rosenberger, who compiled the set.



Vice-Maslin Pacts With Chrysalis. Songwriter/producer Michele Vice-Maslin, left, who penned last year's Eden's Crush hit "Get Over Yourself," has signed a worldwide administration deal with Chrysalis Music. Pictured with Vice-Maslin is Chrysalis Music's Mark Friedman.



Conyers Gets Gold. BMI recently presented Congressman John Conyers Jr., D-Mich., the Ranking Minority Member of the House Judiciary Committee, with a BMI "gold record" inscribed: "BMI & Congressman Conyers: Making Legends Together." The honor commemorated Conyers' efforts in protecting the rights of songwriters, composers, and publishers and took place at BMI's New York office, where Judiciary Committee staffers and BMI executives joined Conyers in discussing copyright and issues affecting the public performance right. Pictured, from left, are Conyers and BMI president/CEO Frances W. Preston.



Olman Award Winners. The National Academy of Popular Music/Songwriters Hall of Fame (NAPM/SHOF) recently presented its annual Abe Olman Scholarship Award to five promising young songwriters who have participated in songwriter programs through ASCAP, BMI, SESAC, Songwriters Guild of America, and NAPM. Pictured, from left, are winners Johnny Rogers, Elizabeth Jordon, and Colin Brooks; SESAC VP Linda Lorence; SHOF president Linda Moran; SHOF projects director Bob Leone; SHOF vice chairman Ervin Drake; SHOF chairman/CEO Hal David; winners Lee Kweller and John Stephens; and BMI VP Del Bryant.



Reach Global Signs Weatherspoon. Reach Global has signed Phil Weatherspoon to a worldwide publishing agreement. The deal covers Weatherspoon's entire catalog, which includes songs for DMX, Sisqó, and Dru Hill. Pictured presenting multi-platinum plaques to Weatherspoon at the company's New York office are, from left, Reach Global VP of creative services Scott Rubin, Weatherspoon, and Reach Global president Michael Closter.



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- John Echevarria, Universal Music Latino
- Eddie Leon, Radio Ideas
- Jorge Pino, EMI Latin
- Hugo Piombi, RGB Music
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INTERNATIONAL

Global Picture Emerging As EMI Restructures

In Europe, Rationalized Distribution Planned, But Labor Laws May Slow Pace; Joint Venture Status Complicates Moves In Japan

BY GORDON MASSON
and ADAM HOWORTH

LONDON—EMI Recorded Music affiliates around the world will spend the coming weeks and months digesting and carrying out the restructuring plans chairman/CEO Alain Levy unveiled March 20 (*Billboard*, March 30).

Levy says EMI is trying to shed its image as a "record company" in favor of being perceived as a "music company." "We're trying to create a different type of music company to operate in a different type of music market," he said during a March 20 presentation to financial analysts that detailed his vision for the future of the company. But there was not any mention of closer links with EMI Music Publishing.

After a five-month review, the bottom line of Levy's global restructuring is that staffing levels will be 20% less than those of one year ago. In other words, the company will be nearly 1,800 employees lighter than it was at the close of the 2001 financial year. Around half of that number had already been axed at the time of the announcement, and the remainder will have been informed of their futures by March 31.

GLOBAL CUTS

The job cuts are spread globally and affect all parts of EMI's record business: Record-label employee numbers will drop from 6,392 to 5,059, manufacturing staffers will be cut from 1,941 to 1,689, distribution workers will reduce from 915 to 724, and staffers at EMI's recording studios will be cut from 140 to 127. The 600-strong staff at EMI Music Publishing—headed by chairman Martin Bandier—are unaffected. (Levy, like Bandier, reports to EMI Group chairman Eric Nicoli.)

According to EMI CFO Roger Faxon, "Over the next three years, [the cost-cutting measures] will yield cash savings of £350 million [\$499 million] and thereafter, yearly savings of £100 million [\$142.5]."

Levy said, "Phase one is mainly about cost-saving—the timing is very quick." Phase two should take EMI well into 2003-04 and includes a series of initiatives such as a new information technology (IT) system; a more rationalized distribution system, especially in Europe; a more efficient use of marketing and promotion, especially with regard to the Internet; the pursuit of such new formats as DVD; and growing the share of revenue from digital channels.

On the distribution issue, Levy noted, "We have eight systems in Europe. We need a unified distribution system, but savings on distribution are very difficult to achieve." Europe and the U.K. account for

£33 million (\$47 million) of the total cost savings, through 617 job cuts. But so far it is unclear what effect the cuts will have on individual territories. For example, in France, an announcement had not been made at press time. Similarly, in the Netherlands, sources say that the Dutch reorgani-



CAMERON

zation is not yet ready. (In accordance with Dutch law, restructuring plans require a period of consultation that can last several months.)

In Norway, EMI Recorded Music is looking to reduce annual fixed costs by 30%, according to a statement. Changes elsewhere in Scandinavia are still to be finalized.

Outside Europe, about 140 jobs will

be cut in Japan, generating around 6% of the total savings. Sources in Japan point out that Toshiba-EMI is the only joint venture among the company's major affiliates, and Toshiba (which owns 45% of Toshiba-EMI) might have something to say about any staff cuts.

A Toshiba-EMI spokesperson claims the company has not heard anything from London about staff or roster cuts. Toshiba-EMI also has a company union that must be consulted in the event of any layoffs.

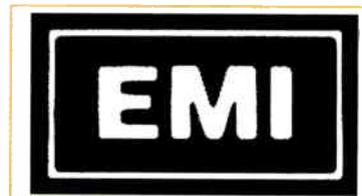
Some 16.4% of the staff cuts will come from elsewhere in Asia, accounting for 6% of the savings; 12.6% of the head-count reduction will be in Latin America, giving 8.2% of the cost savings; and the remaining savings will be made through job cuts at the corporate level.

The Australian company is axing 20 jobs—12 with immediate effect—from its work force of 125. Unlike other recent cutbacks involving Festival Mushroom Records and Warner Music, EMI will retain its branch offices in five Australian states.

Nearly half the global savings will come from North America, where the company, by its own admission, has severely underperformed during recent years. In Canada, the impact of the restructuring was minimal, with only nine departures from EMI's work force of 229 nationally. With a 14% Canadian market share, the affiliate is

noted for its compact management headed by 14-year president Deane Cameron. Six of the departures were layoffs among support staff, and three saw veterans retiring. No domestic artists were dropped.

The modest shift at the Canadian affiliate can be viewed as a result of EMI Music Canada being a leading distributor in Canada. Prior to the restructuring announcement, Cameron told *Billboard*, "Distribution of



associated labels plays an extremely significant role in our sales numbers." In addition, while EMI and Virgin each handles its own marketing and promotion, many services—including IT, finance, and A&R—are pooled. Salary costs are also lower in Canada than in the U.S.

Details of cuts in the EMI labels' artist rosters worldwide will emerge as the company conducts an artist-by-artist review, though Levy has stressed the trimming will not mean an end to new signings. The global roster is being cut by 25% from a total of 1,600.

With the new structure in place, in

the next three years, Levy expects EMI to deliver two or three acts capable of selling more than 10 million albums worldwide and a further five artists each selling in the region of 5 million.

Levy maintains that the industry needs "to find a model to make the young generation pay for goods on the Internet" but believes that "a subscription package does not attract many people." He told analysts that the industry's boom years of 1984-96 had hidden bad industry practices, such as a tendency to buy market share rather than create it, and he criticized increased marketing and indiscriminate spending on videos and advertising.

On a similar theme, Levy said that EMI would no longer sign artists that demanded huge advances, reflected in Virgin's canceled contract with Mariah Carey (*Billboard*, Feb. 2). But with negotiations ongoing with one of the company's best-selling international artists, Robbie Williams, amid rumors of a £40 million [\$57 million] deal, industry colleagues will be watching to see how Levy balances his words and actions in the coming months.

Additional reporting by Christie Eliezer in Melbourne, Australia; Larry LeBlanc in Toronto; Emmanuel Legrand in London; Kai R. Lothius in Oslo; Steve McClure in Tokyo; Joanna Shore in Paris; and Menno Visser in Amsterdam.

CD-R Abuse Hits German Market Hard

BY WOLFGANG SPAHR

HAMBURG—An increase in home copying onto CD-Rs and a related slump in demand for multi-artist compilation albums were key elements behind a double-digit decline in the value of record shipments in Germany last year, according to local labels body the Federal Assn. of the Phonographic Industry (BPW).

In 2001, the trade value of German music shipments fell by 10.2%, from 2.49 billion euros (\$2.19 billion) in 2000 to 2.23 billion euros (\$1.96 billion). Volume dropped 8.4%, from 266.4 million units to 244.1 million units during the same period.

The most dramatic slump was in the albums sector: A total of 195.1 million units shipped in 2000 fell 11.1%, to 173.4 million units in 2001. "This was caused by disproportionately large drops in [sales of] compilations advertised on TV and radio and of new releases," BPW chairman Gerd Gebhardt says. He points out that both are "key revenue mainstays for the record industry . . . They are particularly exposed to the risk of CD burning and are down more sharply relative to budget and mid-price product."

Singles shipments also fell in volume, down 4.9% from 51.1 million units in 2000 to 48.6 million units in 2001.

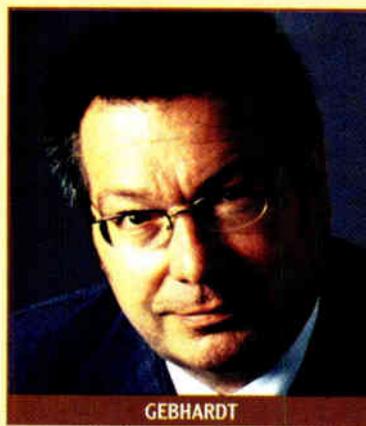
The latest figures show the continuation of a depressing trend in German shipments during recent years. Annual estimates from the International Federation of the Phonographic Industry show that, in dollar terms

at retail values, the German music market has been in steady decline since a peak in 1995, although sales levels have fluctuated during the same period. The initial months of 2002 offer scant consolation for the business: According to BPW managing director Peter Zombik, shipments were down by slightly less than 10% in January and February.

The BPW has also released a new study commissioned from market research company Gesellschaft für Konsumforschung (GfK). Gebhardt says this shows that last year, "for the first time, more CD-Rs were burned than original albums sold. [According to GfK], a total of 19 million people in Germany created 332 million CD copies in 2001, 55% [182 million] of which contained music." BPW claims that if all that copied music had been bought, it would have generated a retail revenue of around 2.73 billion euros [\$2.4 billion].

Gebhardt says, "So-called 'playground piracy' accounted for roughly 220 million euros [\$193 million] of this."

GfK says that 4.87 million people in Germany downloaded music from the Internet last year; the total number of individual downloads stood at 492 million tracks. According to BPW, the value of all illegally copied music in Germany—from "traditional" piracy, CD-R copying, and illegal downloads—was roughly 3.5 billion euros (\$3.1 billion), which is far in excess of the revenue actually generated. Gebhardt says that all CDs released in Germany will be fitted with an anti-copying mechanism by the end of the year.



GEBHARDT



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 03/27/02		(OFFICIAL UK CHARTS CO.) 03/25/02		(MEDIA CONTROL) 03/27/02		(SNEP/FOP/TITE-LIVE) 03/26/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	1
HIKARI HIKARU UTADA TOSHIBA/EMI		UNCHAINED MELODY GARETH GATES RCA		WHENEVER, WHEREVER SHAKIRA EPIC		QUI EST L'EXEMPLE ROHFF HOSTILE/VIRGIN	
2	NEW	1	1	2	2	2	NEW
OSAKANATENGOKU HIROMI SHIBAYA PONY CANYON		EVERGREEN/ANYTHING IS POSSIBLE WILL YOUNG RCA		ENGEL BEN FEATURING GIM HANSA/BMG		L'AGITATEUR JEAN PASCAL ISLAND/UNIVERSAL	
3	4	2	2	3	4	3	3
WADATSUMI NO KI CHITOSE HAJIME EPIC		ME JULIE SHAGGY & ALI G ISLAND/UNIVERSAL		WO WILLST DU HIN? XAVIER NAIDOO SPY		BECAUSE I GOT HIGH ARROMAN UNIVERSAL	
4	1	3	3	4	5	4	3
KIRAKIRA KAZUMASA ODA FUN HOUSE/BMG		WHENEVER, WHEREVER SHAKIRA EPIC		HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL		J'AI TOUT OUBLIE MARC LAVOINE & CRISTINA MAROCCO MERCURY	
5	NEW	4	4	5	3	5	4
TAMPOPO 19 VICTOR		TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.		DO YOU BRO'SIS POLYDOR		ETERNAL FLAME ATOMIC KITTEN VIRGIN	
6	3	5	5	6	RE	6	5
FANTASISTA DRAGON ASH VICTOR		FLY BY II BLUE INNOCENT/VIRGIN		ESCAPE ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		FALLIN' ALICIA KEYS J/BMG	
7	2	6	6	7	NEW	7	NEW
WAY OF DIFFERENCE GLAY UNLIMITED		FREEEK! GEORGE MICHAEL POLYDOR		FREEEK! GEORGE MICHAEL POLYDOR		FREEEK! GEORGE MICHAEL POLYDOR	
8	5	7	7	8	NEW	8	6
LET'S GET TOGETHER NOW VARIOUS ARTISTS DEFSTAR		INSATIABLE DARREN HAYES COLUMBIA		TIME 2 WONDER OJS AT WORK POLYDOR		COMME UN BOOMERANG ETIENNE DAO & DANI VIRGIN	
9	NEW	8	8	9	NEW	9	NEW
HANA NI NARU TAMIO OKUDA SONY		HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL		LIKE A PRAYER MAD HOUSE EDEL		PERDONO TIZIANO FERRO EMI	
10	7	9	9	10	7	10	7
HANAUTA TOKIO UNIVERSAL		SOMETHING LASGO POSITIVA/EMI		KEINE AMNESTIE FÜR MTV BOHSE ONKEL VIRGIN		CINDY VARIOUS ARTISTS ENZO MUSIC	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	11	NEW	12	NEW	11	14
IMJINGAWA THE FOLK CRUSADERS AGENT CON-SIPIO		A NEW DAY HAS COME CELINE DION EPIC		HOME AND DRY PET SHOP BOYS PARLOPHONE/EMI		TU ES TOUJOURS LA TINA ARENA COLUMBIA	
16	NEW	13	NEW	24	NEW	12	15
A TOMORROW SONG SKOOP ON SOMEBODY SONY		HOME AND DRY PET SHOP BOYS PARLOPHONE		LIKE A PRAYER 2002 LIMELIGHT WEA		1M73, 62 KG SCOTTIE MCINT	
17	NEW	14	NEW	26	NEW	15	31
VANILLA GACKT NIPPON CROWN		A WOMAN'S WORTH ALICIA KEYS J/BMG		LET'S PLAY LEXY & K-PAUL HANSA/BMG		THE WORLD'S GREATEST R. KELLY JIVE/ZOMBA	
20	NEW	23	NEW	28	13	17	NEW
GO CRAZY J UNIVERSAL		POOR MISGUIDED FOOL STARSAILOR CHRYSALIS/EMI		ALWAYS ON TIME JA RULE FEATURING ASHANTI DEF JAM/UNIVERSAL		TOUTE SEULE LORIE EGP	
21	NEW	31	NEW	32	9	20	55
ALIVE A LIFE RIKA MATSUMOTO AVEV TRAX		BROKE CASSIUS HENRY BLACKLIST		BOLERO SYMPHONIC EDEL		LE BON CHOIX LESLIE MCINT	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	NEW	1	1
DO AS INFINITY DO THE BEST AVEV TRAX		NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL		MODERN TALKING VICTORY HANSA/BMG		LES ENFOIRÉES TOUS DANS LE MEME BATEAU RESTO DU COEUR/BMG	
2	1	2	2	2	1	2	2
MISIA MISIA GREATEST HITS FUN HOUSE/BMG		BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA		ANASTACIA FREAK OF NATURE EPIC		GERALD DE PALMAS MARCHER DANS LE SABLE POLYDOR	
3	3	3	3	3	3	3	NEW
BOA LISTEN TO MY HEART AVEV TRAX		SHAKIRA LAUNDRY SERVICE EPIC		SHAKIRA LAUNDRY SERVICE EPIC		GILBERT BECAUD NOUVEL ALBUM EMI	
4	2	4	NEW	4	2	4	5
YUKO HARA TOKYO TAMOURE VICTOR		JENNIFER LOPEZ J TO THA L-O! THE REMIXES EPIC		ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.		YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY	
5	NEW	5	5	5	NEW	5	9
AKINA NAKAMORI ZERO ALBUM UTAHIME 2 UNIVERSAL		JAMIROQUAI A FUNK ODYSSEY SONY S2		JENNIFER LOPEZ J TO THA L-O! THE REMIXES EPIC		SHAKIRA LAUNDRY SERVICE EPIC	
6	5	6	6	6	4	6	3
CHIIHIRO ONITSUKA THIS ARMOR TOSHIBA/EMI		ALICIA KEYS SONGS IN A MINOR J/BMG		NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL		INDOCHINE PARADISE COLUMBIA	
7	NEW	7	NEW	7	9	7	NEW
ACCESS CROSSBRIDGE ANTINOS		BLUE ALL RISE INNOCENT/VIRGIN		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI		PSY 4 DE LA RIME BLOCK PARTY VIRGIN	
8	4	8	NEW	8	6	8	8
NAMIE AMURO LOVE ENHANCED SINGLE COLLECTION AVEV TRAX		GOMEZ IN OUR GUN HUT/VIRGIN		JAILBABES HINTER GITTERN ARIDLA		JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA	
9	NEW	9	6	9	7	9	NEW
QURULI THE WORLD IS MINE VICTOR		STING & THE POLICE THE BEST OF STING & THE POLICE A&M/UNIVERSAL		ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		ISABELLE BOULAY MIEUX D'UNCI-BAS V2	
10	NEW	10	NEW	10	NEW	10	NEW
NAOHITO FUJIKI WARP PONY CANYON		ANASTACIA FREAK OF NATURE EPIC		PUDDLE OF MUDD COME CLEAN GEFILUN/UNIVERSAL		STAR ACADEMY L'ALBUM MERCURY	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN) 04/06/02		(AFYVE) 3/27/02		(ARIA) 03/25/02		(FIMI) 03/25/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	NEW
MOVIN' ON' BOOMTANG VIRGIN/EMI		FREEEK! GEORGE MICHAEL POLYDOR/UNIVERSAL		NOT PRETTY ENOUGH KASEY CHAMBERS EMI		FREEEK! GEORGE MICHAEL POLYDOR	
2	1	2	2	2	3	2	1
CANADIAN MAN: HOCKEY PAUL BRANDT BRAN/BMG		CHAYANNE TORERO COLUMBIA		DANCE WITH ME 112 BAD BOY/ARISTA		WHENEVER, WHEREVER SHAKIRA EPIC	
3	NEW	1	1	3	4	3	2
GIRLFRIEND 'N SYNC FEATURING NELLY JIVE/BMG		MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL		MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR		QUESTA E' LA MIA VITA LIGABUE WEA	
4	NEW	3	3	4	2	4	9
A NEW DAY HAS COME CELINE DION EPIC/SONY		BAILA (SEXY THING) ZUCCHERO POLYDOR/UNIVERSAL		WHENEVER, WHEREVER SHAKIRA EPIC		DIMMI COME... ALEXIA EPIC	
5	NEW	5	NEW	5	NEW	5	3
BRING IT HOME SWOLLEN MEMBERS NETTWERK/EMI		ETERNAMEMENTE INOCENTE REMIXES FANGORIA SUBTERFUGE		FREEEK! GEORGE MICHAEL POLYDOR		ACCETTA IL CONSIGLIO... PER QUESTA VOLTA LINUS COLUMBIA	
6	3	6	NEW	6	7	6	NEW
IT'S OVER TUULI LINUS/WARNER		HOME AND DRY PET SHOP BOYS EMI-ODEON		STOP CALLING ME SHAKIRA COLUMBIA		BOHEMIAN LIKE YOU THE DANDY WARNOBS CAPITOL	
7	2	7	7	7	9	7	NEW
HANDS CLEAN ALANIS MORISSETTE MAVERICK/REPRISE/WARNER		DUCK TOY HAMPENBERG POLYDOR/UNIVERSAL		HEY BABY (UHH AAH) DJ DTZ SHOCK		DIMMI CHE MI AMI LOREANA BERTÉ B&G ENTERTAINMENT	
8	4	8	6	8	5	8	4
RAPTURE (TASTES SO SWEET) IID MINISTRY OF SOUND/SPG		POINT OF VIEW DB BOULEVARD BLANCO Y NEGRO		SUPERMAN (IT'S NOT EASY) FIVE FOR FIGHTING COLUMBIA		HANDS CLEAN ALANIS MORISSETTE MAVERICK/WARNER BROS.	
9	5	9	NEW	9	6	9	NEW
ONLY TIME ENYA REPRISE/WARNER		COCOON BJORK POLYDOR/UNIVERSAL		WHAT ABOUT US? BRANDY ATLANTIC/WARNER		HOME AND DRY PET SHOP BOYS PARLOPHONE	
10	7	10	NEW	10	8	10	6
THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER		RUN TO THE HILLS (LIVE) IRON MAIDEN EMI-ODEON		LIVIN' IT UP JA RULE FEATURING CASE RAL/UNIVERSAL		RUN TO THE HILLS (LIVE) IRON MAIDEN EMI	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	11	NEW	12	15	14	NEW
RUN TO THE HILLS (LIVE) IRON MAIDEN EMI		I'M NOT A GIRL, NOT YET A WOMAN BRITNEY SPEARS JIVE/ZOMBA		I DO TOYA ARISTA		HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL	
14	NEW	12	NEW	13	16	16	29
MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR UNIVERSAL		SHE MOVES (LA LA LA) KARAJA TEMPO MUSIC		BREAK YA NECK BUSTA RHYMES J/BMG		MESSAGIO D'AMORE MATIA BAZAR EPIC	
18	21	13	NEW	17	20	18	34
GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL		CHILDREN 4 CLUBBERS TEMPO MUSIC		A WOMAN'S WORTH ALICIA KEYS J/BMG		PAID MY DUES ANASTACIA EPIC	
19	RE	14	NEW	19	22	19	24
WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER		OPERACION TRIUNFO EL DISCO DEL DEPORTE VALE MUSIC		IF YOU COME BACK BLUE INNOCENT/VIRGIN		TRACCE DI TE FRANCESCO RENGA MERCURY	
23	30	15	NEW	21	NEW	20	26
HANDS CLEAN (IMPORT) ALANIS MORISSETTE MAVERICK/REPRISE/WARNER		NINA PASTORI MARIA ARIOLA/BMG		THE ONE FOD FIGHTERS RCA		SALIRO DANIELE SILVESTRI EPIC	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	6	1	1	1	2	1	1
SHAKIRA LAUNDRY SERVICE EPIC/SONY		OPERACION TRIUNFO GALA EUROVISION VALE MUSIC		KASEY CHAMBERS BARRICADES & BRICK WALLS EMI		GIANLUCA GRIGNANI UGUALI E DIVERSI UNIVERSAL	
2	1	2	2	2	1	2	3
REMY SHAND THE WAY I FEEL MOTOWN/UNIVERSAL		OPERACION TRIUNFO OPERACION TRIUNFO CANTA DISNEY VALE MUSIC		GEORGE POLYSERENA FESTIVAL		SHAKIRA LAUNDRY SERVICE EPIC	
3	4	3	NEW	3	NEW	3	2
NICKELBACK SILVER SIDE UP EMI		CHAYANNE GRANDES EXITOS COLUMBIA/SONY		DARREN HAYES SPIN ROADSHOW		ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.	
4	5	4	NEW	4	4	4	7
SOUNDTRACK O BROTHER, WHERE ART THOU? LOST HIGHWAY/MERCURY/UNIVERSAL		ISMAEL SERRANO LA TRICION DE WENYU POLYDOR/UNIVERSAL		JAMIROQUAI A FUNK ODYSSEY EPIC		ALICIA KEYS SONGS IN A MINOR J/BMG RICORDI	
5	3	5	NEW	5	NEW	5	5
DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL		OPERACION TRIUNFO EL DISCO DEL DEPORTE VALE MUSIC		GOMEZ IN OUR GUN VIRGIN		ZUCCHERO SHAKE POLYDOR	
6	8	6	NEW	6	6	6	8
VARIOUS ARTISTS YTV BIG FUN PARTY MIX 3 UNIVERSAL		NINA PASTORI MARIA ARIOLA/BMG		ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.		FRANCESCO RENGA TRACCE MERCURY	
7	2	7	4	7	6	7	10
ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER		EXTREMODOURO YO, MINORIA ABSOLUTA DRO		LINKIN PARK HYBRID THEORY WARNER BROS.		DANIELE SILVESTRI UNO-DUE EPIC	
8	7	8	6	8	3	8	4
ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		NATALIA NO SOY UN ANGEL VALE MUSIC		ALICIA KEYS SONGS IN A MINOR ARISTA		LAURA PAUSINI THE BEST OF LAURA PAUSINI—E RITORNO DA TE CGO/WARNER	
9	NEW	9	8	9	9	9	NEW
VARIOUS ARTISTS GIRLS NIGHT OUT SONY		BERTIN OSBORNE MIS RECUERDOS MERCURY/UNIVERSAL		ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		ANASTACIA FREAK OF NATURE EPIC	
10	9	10	NEW	10	7	10	6
VARIOUS ARTISTS GRAMMY NOMINEES 2002 GRAMMY/UTV/UNIVERSAL		SHAKIRA SERVICIO DE LAVANDERIA COLUMBIA/SONY		SHAKIRA LAUNDRY SERVICE EPIC		JOVANOTTI IL DUNTO MONDO SOLELUNA/MERCURY	

Canadian Urban Acts Move To Global Stage

Remy Shand, Glenn Lewis Head List Of Artists Breaking Internationally

BY LARRY LeBLANC

TORONTO—The international breakouts of Remy Shand and Glenn Lewis are significant indicators of Canada's awakening R&B/hip-hop community.

Long maligned as a fledgling movement without stars, Canadian R&B/hip-hop took a huge step forward in March, when Shand's Motown/Universal album, *The Way I Feel*—released worldwide March 12—entered at No. 1 on SoundScan's album chart in Canada. Previously, no Canadian artist had gone straight to the top spot with their debut album. The album also debuted at No. 39 on The Billboard 200 (*Billboard*, March 30).

Meanwhile, in the U.S., Janet Jackson recently touted Lewis' Epic debut, *World Outside My Window*, on CBS-TV's *Late Show With David Letterman*. The album, released March 19 in North America, features the current Canadian hit "Don't You Forget It," which peaked at No. 30 on The Billboard Hot 100 March 16.

"Glenn has committed to do a cross-country promotion tour for us in April," Sony Music Canada director of national promotion/video Vel Omazic says. "He doesn't have much time—he's so in demand."

MAINSTREAM ACCEPTANCE

Canada's music community has also been somewhat taken aback by the swift mainstream acceptance of Vancouver hip-hop duo Swollen Members. Their sophomore album, *Bad Dreams* (Battleaxe Records)—released Nov. 13, 2001—has sold 47,000 units in Canada and 15,500 units in the U.S. to date, according to SoundScan. In March 2001, Swollen Members won a Juno Award for best rap recording for their debut album, *Balance*. That win was unanticipated, because Canadian hip-hop is dominated by Toronto rappers.

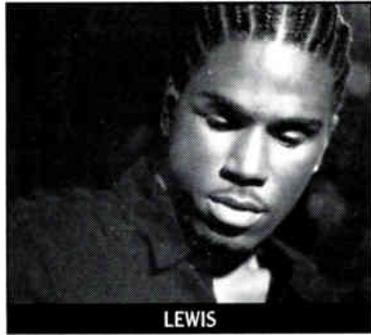
"That was a wake-up call for Toronto artists," Virgin Music Canada director of national urban marketing and promotion Craig Mannix recalls. "[Swollen Members] became successful working below the radar."

A new generation of Canadian R&B/hip-hop talent is emerging. It includes Buck 65 in Halifax, the Rascalz and MC Moka Only in Vancouver, and Choclair, K-os, Saukrates, Thrust, Jacksoul, Ghetto Concept, Jelleestone, and Solitair from Toronto. Three leading rap acts have recently dropped new albums: Choclair's *Memoirs of Blake Savage* (Virgin Music Canada), Ghetto Concept's *Ghetto Concept Presents... 7 Bills All-Stars: Da Album* (7 Bills/ViK Recordings), and rapper/producer K-os' *Exit* (EMI Music Canada).

Lewis' first single, "The Thing to Do" (Beat Factory), earned a 1998 Juno Award nomination for best soul/R&B recording, as did his "Bout Your Love" (Popular Records) the following year. He made the jump to the U.S. after Mark Byers of Philadelphia-based Rock Star Entertainment brokered a deal with Epic.

"We shopped Glenn in America three years ago," recalls BMG Music Canada head of international Ivan Berry, who also operates Beat Factory Productions and Management. "We were told, 'We've got millions of him here.' I kept saying, 'You don't have what this kid has.'"

Lewis says, "There is something different about the approach of urban



LEWIS

artists from Canada. You can't quite put your finger on it." Mannix suggests that the difference is that "many artists are first-generation Canadians with West Indian heritage."

But it took the launch last fall of Canada's first urban station, CFJX (the Flow) in Toronto—as well as the success of U.S. urban acts like Ja Rule, Aaliyah, and Nelly—to pave the way for domestic R&B/hip-hop. Asim "Awesome" Awan, A&R consultant for

Popular Records in Toronto, says, "The breakthrough was urban music becoming pop music in America."

Paul Tuch, director of Canadian operations at Broadcast Data Systems, adds, "Three years ago, Choclair would have sounded out of place on Canadian top 40. Now, up against Ja Rule, he sounds in fashion."

Today, there's sizable support from Toronto-based top 40s CISS, CING, and nearby CIDC in Orangeville, Ontario, plus CKIK (Calgary), CKNG (Edmonton), and CKZZ (Vancouver). On Feb. 22, urban station CFBR (the Beat) launched in Vancouver, and this fall will see the start-up of an urban station in Calgary, as well as a rhythmic top 40 station in Ottawa.

Canadian music TV networks MuchMusic and MusiquePlus—long-time supporters of domestic R&B/hip-hop—have recently been joined by urban video outlet MuchVibe and U.S.-based BET in showcasing the genres.

Significant progress has been made in urban music promotion in Canada since the early 1990s. But, Mannix says, "Urban A&R people are still reporting to pop A&R people, who make the decisions. Labels have given guys A&R titles to attract artists from the urban community, but artists know the guy with a rock background makes the final decision about whether an urban artist is cool or not. It's bizarre."

Universal Norway Revives Sonet Name As Sales Department

BY KAI R. LOFTHUS

OSLO—Sonet, one of the most familiar names in the postwar history of the Scandinavian record industry, has re-emerged in a new guise.

Universal Music Norway has launched Sonet Distribusjon, a new in-house sales department that will manage repertoire from locally licensed indie labels. The revival of the Sonet name is not the only aspect of the new operation to carry a whiff of nostalgia: The department will also handle vinyl releases from international Universal artists.

From the late '50s until 1991—when it was purchased by PolyGram—Sonet was one of Scandinavia's leading independent record companies, also representing at various times the catalogs of such labels as Island, Virgin, Mute, A&M, and Epic. After its acquisition, Sonet continued to operate as a label. But it has been largely inactive since 1997, when Stockholm-based managing director Terje Engen left the company.

Ironically, records released on Engen's Oslo-based label, S2 Records (which he co-owns with former Sonet executive Dag Häggqvist), are now sold and distributed by Sonet Distribusjon, which also represents such other Oslo-based indies as Jazzland,

Racing Junior, DBut, BP, and Black Balloon, as well as German label Glitterhouse (via S2).

The GM of Sonet Distribusjon is Rune Grønn, a former artist manager for Norwegian rock bands Turboneger, Amulet, We, King Midas, and Euroboys. He is assisted by sales rep Anette Andersen. Physical distribution is handled by Universal from its hub in Borås, Sweden.

According to Grønn, the incentive for creating the department is to "improve relationships with retailers and licensed labels and increase the visibility of niche releases."

"Our customer base consists of retailers from the bigger chains to one-man outlets," he adds. "It's impossible to predict how big this department will be [in terms of sales volume]. We're dealing with a lot of releases that don't have great sales potential but which are still important to put out."

Initial releases through the new setup include We's *Dinosauric Futuristic* (Black Balloon), Dakota Suite's *The Way I'm Sick* (Glitterhouse), and Ron Olsen Quartet's *This Is Ron Olsen* (S2). The most notable vinyl title among the first batch of releases is And You Will Know Us by the Trail of Dead's *Source Tags & Codes* (Interscope).

NEWSLINE...

U.K. music merchants' trade body the British Assn. of Record Dealers (BARD) is relaunching itself with an updated strategy and image. BARD announced March 22 that, while it will retain its current logo and name, it will adopt the slogan "The Voice of Entertainment Retailing," reflecting its aim of encompassing all aspects of entertainment retailing. The association claims its commitment to music products is greater than ever but says it is amending its strategy in recognition of the fact that many of BARD's members are now conducting business online and are selling a broader range of entertainment products than in the past. BARD chairman Simon Wright says the new slogan reflects the fact that "the needs of BARD's members' consumers are changing, so many of BARD's members are expanding their in-store offers to meet the challenges presented by digitized products and the opportunities of the Internet. With a change in the interests of BARD, we will be better prepared to face the issues that are arising around the supply chain of digitized products, ensuring that the retailers' voice and presence is maintained."



WRIGHT

TOM FERGUSON

Denis Handlin, chairman/CEO of Sony Music Entertainment Australia, has been elected to a fourth one-year term as chairman of the Australian Record Industry Assn.'s board of directors. The 2002 board includes Peter Bond (Universal Music Australia chairman), Charles Caldas (Shock Records managing director), Vicki Gordon (Transistor Music director of marketing and promotions), Tony Harlow (EMI Music managing director), Shaun James (Warner Music Australia chairman), Philip Mortlock (Origin Recordings managing director), Michael Parisi (Festival Mushroom Records managing director), and Ed St. John (BMG Australia managing director). Handlin says, "More than ever, the board is a formidable mix of large, medium, and small record companies, and this ensures a broad representation of industry views."

CHRISTIE ELIEZER

Elton John and longtime songwriting partner Bernie Taupin will be honored at the 11th Music Industry Trusts' dinner (MITD), the British record industry's annual "man of the year" award. The event will take place Nov. 4 at the Grosvenor House Hotel in London. More than 1,000 paying guests will attend the dinner, which raises funds for two nominated charities: Nordoff Robbins Music Therapy and the Brit Trust (including the Brit School for Performing Arts and Technology). Vice chairman of EMI Recorded music David Munns, who chairs the award committee, says John and Taupin are being honored because "for over three decades, their songwriting partnership has endured and produced hit after hit. They represent the best of British songwriting and are known and admired throughout the world." To date, the MITD has raised more than £1.6 million (\$2.3 million) for its two charities. Previous honorees include Sir George Martin, Ahmet Ertegun, John Barry, and Andrew Lloyd Webber.

TOM FERGUSON

Ministry of Sound (MoS) vice chairman David Campbell has resigned from the London-based music and club group. MoS declined to comment on a replacement or the fate of Campbell's plan to expand the company's radio interests. Campbell joined MoS only seven months ago from Ginger Media, a leading U.K. radio group. He came on board following a £24 million (\$35 million) investment by venture-capital firm 3i for a 20% stake in MoS. One of Campbell's key goals was for MoS to win a license this June for a new urban music station. He recently hired Rebecca Miskin, former CEO of Web portal Excite U.K., to serve as CEO of MoS' media unit.

JULIANA KORANTENG

U.K. collecting society Phonographic Performance Ltd. (PPL) and Germany's GVL have inked a reciprocal agreement covering indie-label rights for broadcasting and public performance in those countries. Under the deal, GVL will represent U.K. indies in Germany for broadcast and public performance; PPL will collect and distribute German royalties. "Germany is the fourth-largest market for music in the world, and broadcast revenues are substantial," PPL chairman/CEO Fran Nevrla says. "Our U.K. indies will now be able to collect their radio and TV royalties, as well as public performance income, from this major territory through PPL for the first time." PPL's agreement follows similar deals with Canada's AVLA and Holland's SENA. Nevrla says PPL expects to sign additional agreements in the coming months.

LARS BRANDLE

Success Is Relentless

So Solid Controversy Fails To Dent Label's Prosperity

BY PAUL SEXTON

LONDON—The U.K.'s most successful start-up indie urban label of the past two years fully expects to ride out the latest controversy surrounding one of its premier acts, So Solid Crew, which has just seen a member jailed on gun charges.

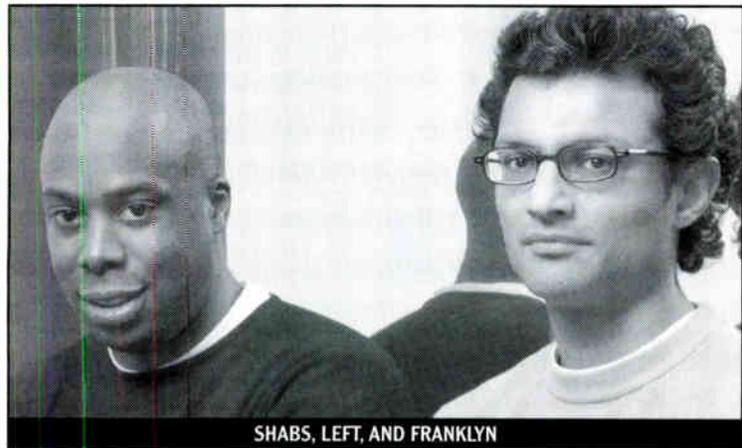
London-based Relentless, which is fully funded by U.K. dance powerhouse Ministry of Sound (MoS), was established in November 1999 by colleagues Paul Franklyn and Shabs, both in their mid-30s and possessing sizeable, varied industry experience. By its own estimate, the label sold 700,000 copies of its launch single, "Rewind" by the Artful Dodger, featuring a then-unknown Craig David. Last year, Relentless scored No. 1 singles by DJ Pied Piper & the Master of Ceremonies, the 35-member So Solid Crew, and Daniel Bedingfield.

On March 25, Asher D of So Solid Crew—an act that has generated negative press for its allegedly aggressive street image since it broke big last

"We've got money in the bank," Shabs says, "and a good partner [in MoS], who've had money injected into them from 3i [the venture capitalist that last year invested close to £24 million (\$34.2 million) for an almost 20% stake in MoS]. So it's an exciting time of opportunity, but this is where a lot of independent labels try to run before they can walk."

The pair's earlier label venture, Outcaste Records, gave voice to such British-Asian artists as Nitin Sawhney and Badmarsh & Shri. That continues to thrive, and the relationship with MoS enables Relentless a high degree of independence and the ability to enter partnerships with other labels. (So Solid Crew is licensed to Sony-affiliated Independiente, though Relentless will work Romeo's solo record themselves.)

"It's a bit different to most of the joint ventures [MoS] do," Shabs says, "in that we don't really use much of their backroom . . . We use royalty accounting and production, but legal,



SHABS, LEFT, AND FRANKLYN

summer—was sentenced under his real name (Ashley Walters) to 18 months in a young offenders' institution for possessing an illegal firearm. Last December, an unrelated shooting incident at a London nightclub led to the cancellation of the group's U.K. tour amid nervousness among venues.

STICKING TO THEIR OWN GUNS

Shabs says of the controversy: "One has to be cautious about the way we operate. But at the end of the day, you have to realize [that with] the sort of music we're in, we're going to get characters that don't have the cleanest past. Their [musical] achievement is fantastic. I know there's lots of dysfunctional things, but there are 35 guys from council estates in London doing positive things for music in a legal fashion. That is surely something society should applaud."

Meanwhile, as Relentless prepares for the solo launch in late spring of Crew member Romeo and continues with its plans for a spinoff, "more alternative" label, its founders believe that adherence to the right commercial and creative principles will serve it well.

day-to-day accounts, A&R, and marketing is done out of here—a small, self-sufficient unit—which feels good, because we can move quickly, make decisions, authorize, and sign the checks here. This market moves so quickly that you've got to move like the wind to close the deal and get the record out when the public wants it—not when your machine deems it fit to release it."

Internationally, Relentless is developing act-by-act partnerships with a number of different companies. For instance, Bedingfield's gold-certified (400,000 shipments) U.K. No. 1 "Gotta Get Thru This" is licensed to Zomba in Europe and EMI in Australia. "We just try to find the right partners that we feel are going to be able to deliver our records," Franklyn says.

"It's pretty amazing that eight people in a small office in the West End of London can casually pop out three No. 1 singles in the space of [six months]," Independiente chairman Andy Macdonald says. "Their next trick is to start developing artists across album careers—only a fool would bet against them developing that side of their company successfully."

Italian Industry Lobbying At Sanremo Spurs Government Into Anti-Piracy Action

BY MARK WORDEN

MILAN—This year's recent Sanremo Festival may not have had much obvious impact on record sales here, but Italian music industry executives are satisfied that it has helped prompt the government to offer aid to the music industry in its fight against piracy.

With piracy accounting for an estimated 25% of Italian music sales and legal unit sales down by 9% in 2001, labels were eager to exploit the lobbying potential of Sanremo's vast TV audience—which was due to touch 20 million on the fifth and final night, March 9, when comedian/actor Roberto Benigni appeared as a guest. Prior to the festival, Universal Music Italy president/CEO Piero La Falce called for a state of emergency to be declared in the industry, and EMI/Virgin president/CEO Riccardo Clary wrote an open letter to prime minister Silvio Berlusconi calling on the government to take action.

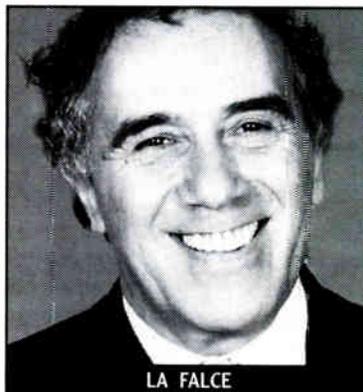
The tactics seem to have paid off: Berlusconi replied to Clary's letter, and on March 12, the government's Cultural Heritage Minister met with industry representatives. The minister, Giuliano Urbani, gave assurances to industry body FIMI president Alberto Pojaghi that the government would reduce sales tax on CDs from 20% to 10% by the summer; that it would present a Music Bill to parliament; and that this would include proposals for quotas restricting the amount of international music played on TV and radio, tax breaks for investment in new artists, and the setting up of a music export office. Urbani has also promised that the government will give greater support in the fight against piracy.

La Falce tells *Billboard*, "The government is finally taking notice of an industry that provides jobs for 115,000 people [in Italy]."

DOES AWARENESS EQUAL ACTION?

Virgin's GM Marco Alboni says he believes that this year, Sanremo "undoubtedly helped increased public awareness of the industry and its problems." Festival presenter/artistic director Pippo Baudo made numerous appeals during the event to viewers urging them not to buy pirated versions of records.

And yet, as La Falce observes, "there's little correlation between the festival and sales results." And retailers tend to agree. Paola Figlios, manager at the Ricordi Multimedia store in Milan's Galleria Vittorio Emanuele, says, "For several years now, Sanremo has had minimal effect on sales, with only foreign guests and the occasional interesting youngster generating significant business. Last year, Elisa created quite a buzz, but so far



LA FALCE

there hasn't been an equivalent."

At the Fnac store in Milan's Via Torino, head of international repertoire Angelo Leone notes that while domestic acts may not have registered large sales boosts, most of the

international guests at this year's Sanremo did enjoy some rise in sales following their televised appearances. "We've seen plenty of interest in Anastacia, Alicia Keys, Shakira, Paulina Rubio, Kylie Minogue, and Alanis Morissette," Leone says.

In the competition part of Sanremo, Capitol's 15-year-old Anna Tatangelo won the youngsters category. Tatangelo was chosen by a 7,500-member "public" jury (accounting for 75% of the vote) and an expert jury (accounting for 25%).

The main competition, based entirely on the public jury's votes, was dominated by Sony Music, which took the three first places in a field of 20, headed by veteran group Matia Bazar (Bazar Music/Sony).

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Is DVD-Recording The Next Trend?

BY BRIAN GARRITY

NEW YORK—As the music and retail industries grapple with the impact that CD burning is having on their sales, the next potential hurdle is quietly beginning to take root with early-adopter consumers: DVD recording.

A range of consumer electronics manufacturers and software developers are starting to roll out products designed to tap into the consumer interest of copying DVDs and transferring a range of data and media files to blank DVD discs. As a result, consumers will be able to trade and burn the likes of movies, TV shows, and MP3s to DVDs.

But industry watchers and technology executives question whether the rise of the DVD-R will be comparable to the mass phenomenon of recording music to blank CDs.

"DVD seems to be moving much more slowly," says Tom Shea, COO of Roxio, a producer of burning software.

Roxio recently announced that the latest version of its software, *Easy CD Creator 5.1 Platinum*, will support the transferring of data files to blank DVD formats, including DVD-R, DVD-RW, DVD-RAM, and DVD+RW. Special

DVD-burning software that allows the transfer of video, picture, and media files to blank discs is expected to debut in the fall.

However, Shea cautions that the blank DVD market will be hindered by some road blocks that never existed for CD-R. "The commercial content piece is not there [for DVD] right now," he notes. "With CDs, you had the music



piece going where people could get access to commercial content from things like Napster and ripping CDs."

Indeed, DVD movies are not as easy to rip as a CD—though it should be noted that more free software applications that enable ripping video to a hard drive are emerging—and the lack of high-speed Internet bandwidth in the home makes the swapping of long video files cumbersome.

"Bandwidth is a problem," one source says. "It's not practical for people to be

swapping TV shows right now."

Meanwhile, slow DVD-Audio adoption by product manufacturers is likely to make ripping and trading of high-end music files a longer-term proposition.

Another intriguing concept is the transfer of MP3 files to blank DVDs, which have the capacity to hold upwards of 1,000 songs. But technology executives note that with more than 1 billion CD players that lack DVD capabilities and most of the DVDs shipping today not supporting DVD-Audio, the audio side is going to take an extremely long time to develop. In fact, it is understood that the DVD recording market won't substantially come into its own for another year or two.

In the meantime, early expectations for DVD recording center on consumers using the application to archive home photos and videos. Executives say that still represents an attractive market—but it is an application geared toward early adopters and technologists.

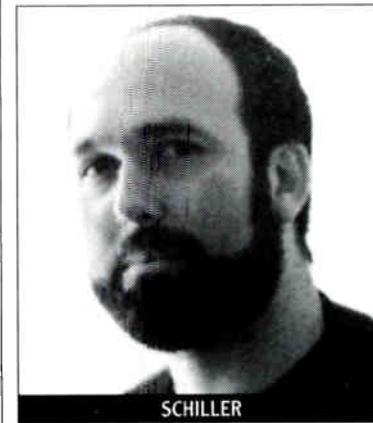
Shea says, "I'm not sure that application alone is going to be enough to blow it out to 60 million [DVD] drives a year anytime soon. I think you're going to have to see people swapping TV shows and the like to make this go mainstream."



by Brian Garrity

ELECTRICARTISTS GOES GLOBAL: Web marketing company ElectricArtists is expanding its business into Europe and Japan.

The New York-based business is partnering with U.K. advertising and publicity agency Cake Media Group on a new London-based online marketing services company called ElectricCake. The venture, which has been quietly operating since the beginning of the year, is being co-run by ElectricArtists CEO **Marc Schiller** and Cake Media CEO **Mike Mathieson**.



SCHILLER

Since its launch, ElectricCake has been doing promotional work on behalf of Warner Music acts **A** and **Alanis Morissette**, Virgin Records' **the Chemical Brothers** and **Vex Red**, and Instant Karma act **the Kennedy Soundtrack**. The company has also been working with Nintendo to support the launch of GameCube in the U.K., Germany, Belgium, and the Netherlands.

Meanwhile, ElectricArtists has also opened a wholly owned, 11-man operation in Tokyo to target Japanese and other pan-Asian business opportunities. Schiller says the company "has been working on wireless promotions for **Backstreet Boys**, **Aerosmith**, **Jamiroquai**, **Mariah Carey**," and local act **Dreams Come True**.

FREE RHAPSODY: In an effort to create increased consumer interest in its digital-music subscription service, Listen.com is offering free access to Rhapsody April 1-7.

The promotion will encompass all Rhapsody co-brand partners, including Speakeasy, Naxos, and Down Beat. The offer will be marketed on the Listen.com site and within the company's free Internet radio product. Additionally, a number of Rhapsody's indie-label partners—including Sub Pop Records, Koch Records, Alligator Records, and Alternative Tentacles—will notify consumers on their respec-

tive mailing lists of the offer.

The free trial differs from other such offers by subscription services in that consumers will not be required to enter their credit card information prior to accessing content. Listen.com executives liken the offer to periodic free weekends on premium cable TV channels like HBO and Showtime.

EMUSIC SEES E-DOLLARS: Don't tell EMusic that money isn't being made in subscriptions. The company reports that it has more than 40,000 subscribers, all of whom pay at least \$9.99 per month. (Some subscribers pay \$14.99 per month.) It says it is on pace to average \$1.2 million in subscription revenue per quarter and \$4.8 million for the year.

MUZE IN THE U.K.: Muze is ramping up its presence in the U.K. The company's London-based subsidiary, Muze U.K., has entered a deal with Microsoft to integrate its U.K. music data into Microsoft Windows Media Player 7.1, Windows Media Player for Windows XP, and on WindowsMedia.com. Muze's U.K. album and artist information covers U.K. releases and global releases in the U.K. and comprises more than 280,000 titles.

In other news, Muze has signed a deal to provide music product information to U.K. e-commerce destination **Jungle.com**. The site will feature Muze's U.K. and U.S. music data and artist biographies, as well as streaming music samples from Muze's Muze-Tunes previewing service. **Jungle.com** will also integrate Muze's U.K. DVD data and MuzeGames content into its site. Muze also provides data services to U.K. e-commerce retailers, including Amazon U.K., Yahoo U.K., **Beeb.com**, **Virgin Megastores**, **Vshop**, **Woolworths**, and **Streets Online**.

MONEY-LESS MADSTER? According to reports, two companies associated with Madster—the file-swapping service formerly known as Aimster—have filed for bankruptcy.

The Chapter 11 action—which was filed recently in U.S. Bankruptcy Court in Albany, N.Y., by Aimster founder **Johnny Deep** on behalf of his companies **AbovePeer** and **Buddy USA**—temporarily halts a copyright-infringement suit brought by the Recording Industry Assn. of America against the service (*Billboard Bulletin*, May 25, 2001). Aimster changed its name last year as a result of a separate legal battle with AOL Time Warner (*Billboard Bulletin*, June 22, 2001).

Billboard DIRECTORIES

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TRAFFIC TICKER

Top Overall Sites

Traffic In February

TOTAL VISITORS (in 000s)

1. amazon.com	19,654
2. windowsmedia.com	8,206
3. real.com	6,307
4. columbiahouse.com	4,824
5. barnesandnoble.com	3,455
6. kazaa.com	2,834
7. half.com	2,697
8. cdnow.com	2,325
9. bestbuy.com	2,195
10. walmart.com	2,017
11. bmgmusicservice.com	1,945
12. mp3.com	1,883
13. musicmatch.com	1,792
14. mtv.com	1,770
15. lyrics.com	1,625

AVERAGE MINUTES PER VISITOR PER MONTH

1. audiogalaxy.com	40:08
2. live365.com	30:06
3. aimster.com	19:51
4. mtv.com	19:04
5. half.com	16:55
6. allmusic.com	15:46
7. bmgmusicservice.com	14:44
8. musicmatch.com	12:49
9. amazon.com	12:08
10. shoutcast.com	12:00
11. kazaa.com	11:10
12. cdnow.com	11:07
13. bestbuy.com	9:37
14. buy.com	9:33
15. sonicnet.com	9:30

Nielsen//NetRatings

Source: Nielsen//NetRatings, February 2002. Sites categorized by Billboard. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

MERCHANTS & MARKETING

Atomic Still Going Strong

Milwaukee Retailer Keeps Afloat By Catering To Niche Audience

BY PATRICIA BATES

MILWAUKEE—Playing the role of left-of-center tastemaker in a heartland market where more mainstream music tastes prevail may not be easy. But for Atomic Records, an independent alternative music retailer located here for more than 16 years, the formula is working. The store is keeping its head above water in a challenging music market, thanks to its ability to cater to the thriving local college scene.

Atomic Records owner Rich Menning says, "Milwaukee is very conservative, old-fashioned. I describe it as the largest small town in America because it has those kinds of attitudes."

However, the 1,300-square-foot store benefits from its 1813 East Locust St. location in what Menning calls the "liberal" East Side of the city. Menning—who once worked at the now-defunct Paradise Records in Madison, Wis., before he graduated with a degree in film and video production from the University of Wisconsin (UW)-Madison—opened Atomic Records in 1985, just five blocks from UW-Milwaukee.

And with three other colleges nearby—Marquette University, Milwaukee School of Engineering, and Milwaukee Institute of Art & Design—Atomic does much of its business with a younger and more musically experimental crowd. Top-sellers for the store last year included Radiohead's *Ammesiac* (Capitol) and Gorillaz's *Gorillaz* (Virgin).

"The consistent sellers for us have been indie and electronica, primarily drum'n'bass," says Menning, whose new releases go for \$11 to \$14, while the back list is \$14 to \$16. "Because of the demand, we've been carrying more import vinyl since we get so many special orders from DJs for just about everything."

DEPTH INSTEAD OF BREADTH

As a merchandiser, Menning has never kept very many CDs in one category. He has 20% of his product in major-label rock and pop, 20% in indie-label rock and pop, 15% in electronica, 10% in punk, 10% in trip-hop, and 5% each in rap/hip-hop, industrial, goth, vintage rock, and ska.

"We look for depth of catalog instead of breadth," he emphasizes. "And we keep only one empty jewel case of a title on the floor at a given time, so we have more room for all the artists. That way, we have less shrinkage."

Atomic has accounts with more than 70 distributors, including Caroline in New York; AEC One Stop Group in Coral Springs, Fla.; and Mordam Records in San Francisco. "We also buy direct from the labels and through Thames, Nottinghamshire, England, for vinyl and import CDs once a week," Menning says. "We also go to Choke Distribution [in] Chicago for punk and ska and Parasol Distribution [in] Urbana, Ill., for indie pop."

Still, Menning thinks the market is getting oversaturated with ho-hum talent. He reports that the store's revenue has been flat in recent years. "I feel like there are too many CDs now, and a lot of them aren't good enough to warrant release. Everybody is making one now, and that makes it difficult for the music buyer. We're just inundated with promos and one-sheets about artists."

Menning uses his judgment and examines radio playlists at WMSE Milwaukee to make merchandising decisions. He is also aided by consumer response to acts playing Milwaukee's leading alternative music clubs. "We get everyone from underground punk bands to folk singer/songwriters looking for CDs in here after [a show]."

Also driving business is consumer traffic from the city's annual music event, the Milwaukee Summerfest. "Milwaukee Summerfest can be a retail killer for us during those 11 days through early July, because we don't see our customers until the aftermath of it," Menning explains. "But if fans went there and liked what they heard, then we definitely get the explosion when it's over." With the event representing more mainstream music tastes, Menning instead looks for regional, breakout acts at the festival.

Menning says the store survives because it fills the niches that chains do not: "We're real music lovers, and we go the extra mile to seek out and find what [our customers] want."



MENNING

Kmart Ads Woo Minorities

Chain Hopes To Build Loyalty Among African-, Latin-Americans

BY BRIAN GARRITY

NEW YORK—Kmart is attempting to attract more African-American and Hispanic shoppers to its stores with a new ad campaign featuring Chaka Khan, BeBe Winans, and José Feliciano. The Troy, Mich.-based mass merchant—which filed for bankruptcy earlier this year—is banking that its relationship with minority consumers will emerge as a strategic point of differentiation as it competes against such rivals as Target Stores and Wal-Mart.

Radio spots with Khan and Winans started running the week of March 25 in select markets.

A series of TV commercials airing on networks and cable outlets that directly target African-American and Hispanic consumers will roll out in the coming weeks, and there will also be specific Spanish-language spots featuring Feliciano. All three artists will sing new, original music that plays off the new Kmart tag line, "Kmart. The Stuff of Life."

While it remains to be seen what impact the marketing blitz will have on music sales for either Kmart or its rackjobber, Handleman Co., some retail watchers say an attempt by the chain to be more friendly to minorities could possibly open the door to improved future sales in genres like Latin, rap, and R&B. Barry Sosnick, a retail analyst with Fahnestock & Co., says, "It creates an interesting 'what if.'"

'AN EMOTIONAL BOND'

With African-Americans and Hispanics accounting for 32% of Kmart's shoppers and "multicultural consumers" making up 39% of the nearly 30 million people who shop at Kmart each week, the company said in a statement that such customers represent a crucial element in Kmart's growth and success.

Kmart says it hopes this ad campaign—which is part of a new overall corporate branding effort that launched Feb. 24—will help strengthen its relationship with its African-American and Hispanic customers.

"Kmart's goal with this multicultural corporate brand campaign is to build an emotional bond with the consumer by clearly identifying the role Kmart plays in the lives of our multicultural shoppers," Kmart senior VP of market-

ing Steven Feuling says. "By demonstrating that Kmart uniquely fits diverse lifestyles and aspirations, we hope to drive consumer loyalty."

The company is also rallying the support of artists like Kahn, who said in a statement that Kmart "understands and values the role multicultural communities play in today's America."

In addition, Kmart says it is creating policies that empower store managers to tailor merchandising and facilities around the ethnic and cultural communities they serve. Such initiatives will be supported with national sponsorships and grass-root efforts that directly reach regional markets or individual stores.

Handleman does endorse efforts to better serve diverse consumer segments. In the keynote address at the National Assn. of Recording Merchandisers' convention in San Francisco, Handleman president/COO Peter Cline cited a lack of attention to specific consumer markets as one reason that music industry sales are in their current slump (*Billboard*, March 23).

Citing U.S. census research indicating that Latin- and African-Americans constitute more than 25% of the population and that the average age of the population is climbing, Cline said that the music product that is now available does not reflect the growing diversity of the consumer base, and the music industry is "missing the mark" in providing titles that have widespread appeal for these groups.

Sosnick notes that the potential upside of Kmart's "multicultural" strategy is an easing of the merchant's selectivity on the sale of parental-advisory titles in its stores, which would facilitate better sales in popular genres like rap and R&B, as Kmart currently only allows for the sale of stickered product on a case-by-case basis. Such a move would also be a boon to Handleman, which—while at times accounting for a much as a quarter of pop and country sales—has been limited in its share of rap sales because of restrictions at Kmart and its other leading client, Wal-Mart.

Sosnick says of Handleman, "It could make them a more well-rounded player."

To date, neither Kmart nor Handleman have announced any changes to the merchandising mix in Kmart stores. The current stickered policy also remains unchanged.



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BOPB3161

NARM Names 2002-03 Board Officers

Target Stores And AEC One Stop Are Top Winners At Advertising Awards

BY BRIAN GARRITY

NEW YORK—The National Assn. of Recording Merchandisers (NARM) has named the officers of its board of directors for 2002-2003, as well as four new members of the board's lineup.

Alliance Entertainment's David Schlang will serve as chairman, Wherehouse Entertainment's Larry Gaines is vice chairman, Best Buy's Joe Pagano is treasurer, and Border's Books & Music's Len Cosimano is secretary.

Four new members take seats on the board: Fox Consumer Products' Mike Dunn, Baker & Taylor's Jim Ulsamer, Universal Music & Video Distribution's Jim Urie, and Virgin Entertainment Group's Glen Ward. They join existing members George Daniels of George's Music Room, Alayna Hill-Alderman of Record Archive, Tony Kirsch of Dart Distributing, Bill Lardie of Anderson Merchandisers, Joe MicAllef of Allegro, Eric Paulson of Navarre, and Mike Solomon of Tower Records.

In other NARM news, Target Stores and AEC One Stop Group topped the winners of the trade group's 2001 Advertising Awards, recently presented to retailers, wholesalers (including rackjobbers, one-stops, and distributors), and entertainment software suppliers at its annual convention in San

Francisco. Target won best overall campaign and best magazine campaign for Destiny's Child's *Love: Destiny*, along with a special media award. Wholesaler AEC One Stop took a direct-mail prize for its *AM2PED* back-to-school issue, a point-of-purchase-item award for its *Train Drops of*



Jupiter mobile, and a special media award. Following is the complete list of winners by category:

NEWSPAPER

Retail: Virgin Entertainment Group, *Monstrous Movie Sale*.

MAGAZINE

Retail: Target Stores, *Destiny's Child Love: Destiny* campaign.

Wholesale, trade: Sony Music Distribution, *Columbia Jazz*.

Wholesale, consumer: Sony Music Distribution, *Train Drops of Jupiter*.

DIRECT MAIL

Retail: Tower Records, *Tower Essentials Guide*.

Wholesale: AEC One Stop Group, *AM2PED* back-to-school issue.

POINT-OF-PURCHASE ITEMS

Retail: Virgin Entertainment Group, "Threedom Sale" window display.

Wholesale: AEC One Stop Group, *Train Drops of Jupiter* mobile.

Entertainment software supplier: Arista Records, Run-D.M.C. "Crown Royal" sneaker display.

SPECIAL MEDIA

Retail: Target Stores, TVN (Target Video Network).

Wholesale: AEC One Stop Group, *Now That's What I Call Music!* series coaster and mouse pad.

RADIO SPOT

Retail: Tower Records, "Private Eye."

TELEVISION SPOT

Retail: Best Buy Enterprise, "Security Camera."

BEST COLLABORATION

Retail: Tower Records and Jive Records, 'N Sync *Celebrity* campaign.

BEST OVERALL CAMPAIGN

Retail: Target Stores, *Destiny's Child Love: Destiny* campaign.



by Chris Morris

Declarations Of Independents™

FUNNY HOW THINGS CHANGE: Was it really only a month ago that the future of the major-operated independent distributorships appeared to be in doubt?

In February, we reported fears of widespread instability in the indie distribution sector, especially at the major-label level, in a front-page story (*Billboard*, Feb. 23). However, the weeks that followed have brought the picture into sharper focus, and conditions look less dire than they did just a few weeks back.

As noted here last issue, Sony Music has announced that it will continue to operate RED Distribution, in the wake of failed purchase talks with Artemis Records, one of its distributed labels, and other unnamed suitors (*Billboard*, March 30).

EMI-owned Caroline Distribution had looked to be a likely candidate for either downsizing or closure in light of its parent's horrific financial state. However, after EMI's chief execs announced massive layoffs March 20 (*Billboard*, March 30), Caroline remained standing, with only a handful of back-office cuts made.

Finally, when we encountered him at the National Assn. of Recording Merchandiser's confab in San Francisco, Alternative Distribution Alliance president **Andy Allen** forcefully restated his belief that, contrary to representations in our report, Warner Music Group's indie operation would not be sold or spun off.

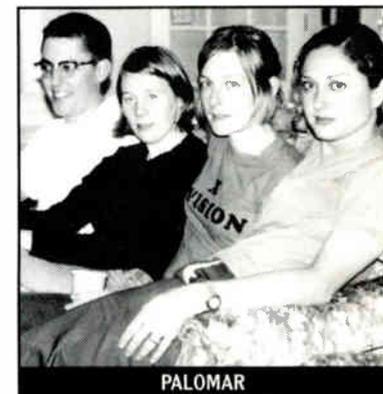
So things appear stable at the major-based indies—for the time being, at least. But one should bear in mind that all these companies continue to operate at the pleasure of their corporate masters, whose business strategies remain driven by the shifting tides of quarter-by-quarter profitability. In a year already marked by steep music sales declines, it is no exaggeration to say that the ground beneath the major-run indies' feet may not be entirely firm.

QUICK HITS: City Hall Records in San Rafael, Calif., has hired former DNA buyer **Richard Layne** as product manager . . . More post-DNA fallout: Select-O-Hits in Memphis has picked up a pack of fresh labels, some of which were previously moved through Valley Media's shuttered distributor. They include Blind Pig Records, Evidence Records, RAS Records, Doobie Shea Records, and Pinycastle Records . . . Ryko Distribution in New York has forged exclusive deals with Evolver Entertainment and Fast Horse Recordings. Evolver's first release, due April 23, will be a previously unheard 1991 album by Brazilian vocalist **Bebel Gilberto** (who

previously scored a hit for Ryko on Six Degrees). One of Fast Horse's first releases this summer will be *De Tarde, Vendo O Mar*, a new album by **Tuatara**, the side project of R.E.M. guitarist **Peter Buck**.

FLAG WAVING: Don't look for gimmicks or gizmos when you go to see the New York band **Palomar**, whose sophomore album *Palomar II* was recently released by hometown label the Self-Starter Foundation.

"We can never find people to play with these days who don't have a shtick," says guitarist/vocalist **Rachel Warren**, Palomar's principal songwriter. "We were saying as a



PALOMAR

joke that we should get a garden gnome on stage."

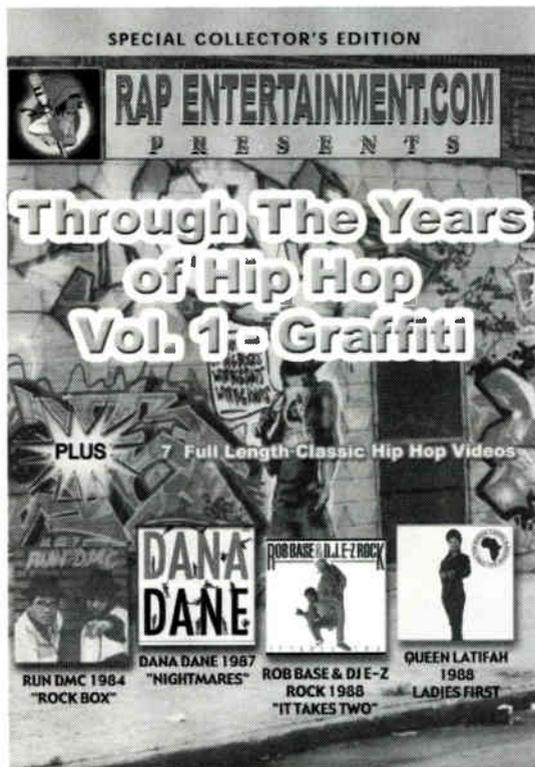
The band's shtick-free live presentation is mated to a sound that pulls in an almost bewildering catalog of precursors. The quartet—founded by Warren and drummer **Matt Hauser** four years ago—combines a sharp melodic sensibility with angular punkisms that bring up comparisons with Switzerland's **Kleenex** and England's **Mekons**.

Warren says, "When I was in junior high, I really liked punk rock, and I really liked **the Smiths**." She adds, "It's hard to be labeled a punk rock band if there are female singers who don't scream . . . I say I play pop music."

In addition to the band's own intelligently crafted, charming, and tuneful compositions, *Palomar II* includes an unexpected, cranked-up cover of **Brian Eno's** blissed-out "I'll Come Running." Warren says of the group's translation, "I think my solo would make him cry, because it was so sped up."

Palomar has focused its attention to date on New York and East Coast club dates, and at one point scored a gig for the then-new **Strokes** ("We thought, 'Oh, what cute little guys!'" Warren recalls). Beginning April 5, the foursome takes its show out of town for a 10-day series of dates in Georgia.

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- Douglas Wolk, *Blender*

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Retail Track™



by Ed Christman

NEW DAY: In closing three of its sales offices (in Dallas; Washington, D.C.; and Boston) and letting go anywhere from 45 to 80 people, the company that EMI Music Distribution (EMD) fields going forward will be very different from the one it fielded last month.

First off, three of its high-profile executives are either gone or will leave: executive VP **Gene Rumsey**, who was known for being retail- and label-friendly and a team morale builder; VP of field sales and marketing **Jerry Brackenridge**, who was with the company for 38 years and known as a superb salesman; and VP of major accounts **Bruce Gearhart**, who knew his way around Minneapolis, which has the largest concentration of market share in the country.

According to sources, EMD president **Richard Cottrell** has tapped **Ronn Werre**—previously the VP of major accounts who joined the company from Campbell Soup in 1998—to help him oversee the company, making him a senior VP to oversee sales and marketing.

Although it is closing three offices, the affected regions will still be manned by EMD people working out of their homes. The Boston employees will now report to New York, the Dallas region will be split between Atlanta and the Los Angeles sales office, and the Washington, D.C., region is apparently being split between Atlanta and New York.

As part of the debate on how to reach the goal of eliminating 1,800 jobs, EMI executives in the U.S. are said to have hotly debated whether to axe the regional field sales staffs at the labels and shift those responsibilities to distribution. Sources say that in the end, the decision was left up to the labels. At Virgin, the regional sales staff of six people was let go, including local marketing representatives. At Capitol, the sales cutbacks are said to have been made by reducing numbers, leaving a couple of people in the field.

TOUGH DAYS: In the closing keynote address at the National Assn. of Recording Merchandisers' annual convention, held March 8-14 in San Francisco, **Brad Anderson**, the recently appointed chairman of Best Buy, said that in his more than 30 years in the retail business, he can't recall ever attending a convention where the business was facing the kind of conditions the music industry is dealing with today. He pointed out that as consumer electronics merchants, "we are used to change," but even the manufacturers who are driving change through their technology are having a hard time and are losing money.

In moving on to what is happening at Best Buy, Anderson pointed out that the company has added acquisitions as a

growth vehicle, because it felt that opportunities for organic growth are becoming harder to find. He also said acquisitions like Musicland allow the company to reach different demographics in addition to its current customers at different phases in their life cycle, beyond the typical young male consumer Best Buy traditionally serves.

He pointed out that while the businesses that Best Buy is in are having problems, the chain itself is doing fine. But he also acknowledged that Best Buy has some issues to deal with.



Anderson said, "Last fall, for the first time, we started to hear rumblings of things we don't like to hear; that Best Buy has lost its focus," and then the company moved quickly to embrace the digital future while losing value on the present, among other issues. Those rumblings, he acknowledged, "were accurate," and Best Buy is owning up to its faults and is moving to put its mistakes behind it.

Anderson said that Best Buy previously faced challenges in 1989 and then again in 1996 and expressed confidence that it would correct its current problems. Similarly, he said that the music industry can find solutions to the challenges it faces as well.

THE ENVELOPE, PLEASE: At the Trans World Entertainment vendor appreciation dinner, held March 19 at the Rainbow Room in New York (see story, page 64), the chain presented supplier awards. Universal Music & Video Distribution won the large distributor of the year trophy, while Columbia won the major-label award and Loud won the independent-label award. Musicrama won the independent-distributor award. The Caroline sales team of **Eric Mellem** and **David Middleton** were honored in the indie category, while **Paul Calabretta** and **Mary Ashley Robards** copped the award for the majors.

Universal's **Maureen Howlett** won the video-sales representative award, while Venture Distribution won the distributor award and Warner Bros. took the studio award. **Jeff Conroy** of Microsoft Xbox won the video-game sales rep award; Sony Computer Entertainment won the video-game vendor category.

MAKING TRACKS: **David Fitch**, the head of sales at RCA, has ankled the company... With the scaling back of Loud Records, senior VP of sales **Ken Gullic** has been let go.

VEG Honors Szydlowski And Carmena

Virgin Entertainment Group (VEG) recently held its North American Managers Conference in Los Angeles. The top honor at the confab's annual awards banquet ceremony went to Vince Szydlowski, senior director of product, who won the VEG President's Award.

VEG North America CEO Glen Ward said, "Szydlowski not only embodies the Virgin passion for music and all things entertainment but is a team player and a leader, who is dedicated and committed to our brand."

Chris Carmena, GM of the Virgin Megastore at Union Square in New York, was named store manager of the year.



President's Man. Virgin Entertainment Group (VEG) North America senior director of product Vince Szydlowski, right, is presented with the company's President's Award by VEG North America CEO Glen Ward.



Mega Manager. Chris Carmena, center, is GM of the Virgin Megastore at Union Square in New York. He was presented with the store manager of the year award by Ward, left, and VEG North America VP of operations Kellie Martin.

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Higgins Advocates Fighting Piracy

Trans World Chairman/CEO Urges Suppliers To 'Embrace Copy Protection'

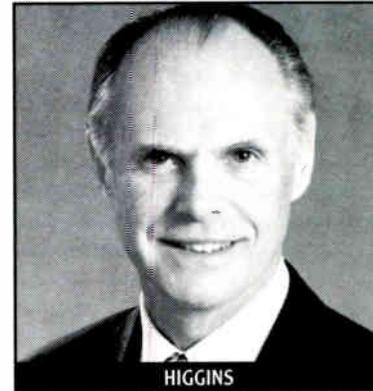
BY ED CHRISTMAN

NEW YORK—At the Trans World Entertainment annual vendor's appreciation dinner, held here at the Rainbow Room March 19, company chairman/CEO Bob Higgins noted that the 965-unit chain is currently celebrating its 30th anniversary in a year that he described as the toughest one the industry has faced since he founded the Albany, N.Y.-based company in 1972.

Higgins noted that Trans World had sales of \$500,000 in its first year and now has a volume of \$1.4 billion, and he thanked vendors for supporting the company through its history. But he added that for all the years he has been in the business, "I have seen many changes and challenges . . . but none as difficult" as those the industry now faces. He called on his suppliers to work together with Trans World and retail to help solve the industry's problems.

Higgins urged all suppliers to embrace "copy protection and copy management" to fight CD burning. "To date, it has only affected music, but it will affect movies and video games too," he warned. "We have to stop this as quickly as possible. Let's react to how the customers act and not stand around second-guessing [them]."

But in addition to piracy, there are



HIGGINS

other negative trends that music suppliers need to address. Higgins pointed out that of all the singles on The Billboard Hot 100, only 11 are commercially available. "That's not smart retailing," he said, noting that the industry needs an entry-priced point for young buyers, and that the unavailability of singles encourages downloads.

In addition, noting that the music industry has had two formats since 1959 if one counts mono and stereo, Higgins called on the industry to get behind a new format, and he touted DataPlay. While waiting for DataPlay to launch, he warned that some have abandoned the cassette too soon, say-

ing that sales can be captured by repricing the format to give the customer more value. He also called on suppliers to issue more music DVD titles.

Among all the problems affecting music, Higgins noted that the chain's business has shifted away from that product. "We could always grow the business through adding other product, but never at the expense of music," he said. But he noted that is no longer the case, as music was 73% of the company's sales in 2000 but is down to 61% of sales in the fourth quarter of its last fiscal year. "Our business is being driven by DVD and games," Higgins stated. "We want to continue to drive sales with those products, but we want to get music sales back on track, too." He urged vendors to move quickly to effect the needed changes so the industry can "return to profits of the past."

Moving from industry issues to company ones, Higgins noted that Trans World's accomplishments last year made it an exciting one for the chain. During 2001, he said, Trans World rolled out its FYE brand to 650 stores and "now can build national marketing programs and capitalize on our branding with other retailers [and companies]."

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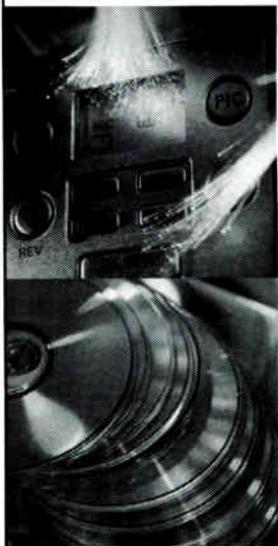


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1	18	NUMBER 1 POPODYSEY-LIVE JIVE/ZOMBA VIDEO 41778	N Sync	19.98/24.98
2	3	LOVERS LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
3	4	LIVE FROM LAS VEGAS JIVE/ZOMBA VIDEO 41784	Britney Spears	19.98/24.98
4	1	I'LL FLY AWAY SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4436	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
5	2	NEW ORLEANS HOME COMING SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4432	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
6	5	ELEVATION TOUR 2001 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543	U2	19.98/32.98
7	9	HELL FREEZES OVER ▲ ⁸ GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
8	8	BRITNEY: THE VIDEOS ▲ ² JIVE/ZOMBA VIDEO 41785	Britney Spears	14.98/19.98
9	7	CONCERT FOR NEW YORK CITY ▲ ² COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54205	Various Artists	19.98/29.98
10	11	ONE NIGHT ONLY ● MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John	16.98/24.98
11	10	HISTORIA/IN THE ROUND IN YOUR FACE ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586634	Def Leppard	24.98 DVD
12	12	ALL FOR YOU VIRGIN MUSIC VIDEO 10144	Janet Jackson	24.98 DVD
13	14	THE UP IN SMOKE TOUR ▲ ³ EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
14	NEW	EXPOSED ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586749	Kiss	29.95/19.99
15	16	VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98
16	13	AND ALL THAT COULD HAVE BEEN, LIVE INTERSCOPE VIDEO/UNIVERSAL STUDIOS HOME VIDEO 60985	Nine Inch Nails	19.98/32.98
17	15	FRAT PARTY AT THE PANKAKE FEST ▲ WARNER REPRISE VIDEO 38554	Linkin Park	19.98/24.99
18	19	STILL UPPER LIP LIVE ● ELEKTRA ENTERTAINMENT 40232	AC/DC	19.98/24.98
19	17	CHOICES-THE MOVIE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50639	Three 6 Mafia	14.98/19.98
20	6	FREEDOM BAND SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4431	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
21	22	LIVE FROM AUSTIN, TEXAS ▲ ² EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50130	Stevie Ray Vaughan And Double Trouble	14.95/19.97
22	21	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.95/19.97
23	23	LIVE: 2001 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029	Journey	14.98/19.98
24	25	SUPERNATURAL LIVE ▲ ² ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
25	20	AMERICA: A TRIBUTE TO HEROES ▲ ² WARNER MUSIC VIDEO 38562	Various Artists	19.99/19.96
26	30	DEATH ROW UN CUT DEATH ROW/VENTURA DISTRIBUTION 66200	2Pac/Snoop Doggy Dogg	19.98/19.95
27	31	IN THE FLESH - LIVE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54185	Roger Waters	12.98/19.98
28	29	WHEN INCUBUS ATTACKS: VOL. 2 ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50231	Incubus	14.98/19.98
29	26	SALIVAL TOOL DISSECTIONAL/VIDEACAN/ZOMBA VIDEO 31159	Tool	24.98/29.98
30	28	THE VIDEOS: 1994-2001 ▲ BMG VIDEO 65012	Dave Matthews Band	19.95/24.97
31	32	WE WILL ROCK YOU PIONEER ENTERTAINMENT 71657	Queen	19.98/24.98
32	33	DROWNED WORLD TOUR 2001 ▲ WARNER MUSIC VIDEO 38558	Madonna	19.98/24.99
33	24	VISUALIZE/VIDEO ARCHIVE ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586633	Def Leppard	24.98 DVD
34	37	BRITNEY IN HAWAII: LIVE & MORE ▲ ³ JIVE/ZOMBA VIDEO 41704	Britney Spears	19.95/24.97
35	34	GODSMACK LIVE IMAGE ENTERTAINMENT 1373	Godsmack	19.98/24.99
36	35	ALL THIS TIME A&M VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 93169	Sting	19.98/24.98
37	27	THE VIDEOS SPARROW VIDEO/CHORDANT DIST. GROUP 43258	Steven Curtis Chapman	14.98 VHS
38	36	PLATINUM COLLECTION MERCURY RECORDS/UNIVERSAL MUSIC & VIDEO DIST. 170258	Shania Twain	24.98 DVD
39	38	GREATEST VIDEO HITS COLLECTION: 1988-2000 ● VIRGIN MUSIC VIDEO 77912	The Smashing Pumpkins	19.98/19.98
40	NEW	LIVE IN NEW YORK CITY ▲ ² COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54071	Bruce Springsteen & The E Street Band	19.98/29.98

HOME VIDEO

DVD-Video Starts 'Working Out' In Fitness Sector

BY ANNE SHERBER

NEW YORK—Though fitness video suppliers have long expressed doubt about DVD-Video's viability in health-oriented programming, the format has been responsible for renewed retail interest in that category.

As recently as last summer, Gary Goldman, president of Goldhill Home Entertainment (which released a



number of its fitness titles on DVD-Video during the past two quarters, including *Belly Dance Fitness for Beginners*) noted that adult women—the main users of

fitness product—"have not been the primary purchasers of DVD players, and women's product has not done that well in the DVD format."

Anchor Bay, supplier of the highly successful "For Dummies" instructional fitness series, was also skeptical about DVD-Video. Senior brand manager Michelle Rygiel says, "Last year, DVD was a non-factor in the fitness market."

But during the past six months, the DVD-Video fitness environment has significantly improved. More and more consumers are realizing the benefits of exercising with a DVD-Video program, because workouts are often broken up into segments. Users can easily skip ahead or repeat a segment without wasting time rewinding or forwarding a tape. Alternative fitness specialist Gaiam International president Jane Pemberton says, "It's perfect for instruction video."

Although Pemberton believes that the format is uniquely suited to fitness programming, she acknowledges that there was at least as much resistance at retail to fitness DVD-Video as there was to fitness VHS product. She attributes the success that she and other suppliers have had with the format to their ability to convince retailers that there was, in fact, a market for the product.

Goldman says that with such chains as Best Buy steering sales toward DVD-Video, consumers are being offered less opportunity to purchase VHS fitness product. He believes that if consumers were offered the choice, most would still purchase the more familiar product: "If you put a VHS program and DVD next to each other, VHS would outsell DVD 5 or 10 to 1."

Goldman says such titles as *Discovering Tai Chi With Scott Cole* have the potential to be breakout fitness DVD-Videos because of their appeal to both sexes. "DVD players are not yet in the areas of the home where women are working out," he explains. "The Tai Chi concept is split between women and men. But DVD slants toward men."

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
1	1	NUMBER 1 CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	2002	26.99
2	2	SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	2002	14.95
3	3	BALTO II: WOLF QUEST UNIVERSAL STUDIOS HOME VIDEO 038253	2001	19.99
4	NEW	TOM & JERRY: MAGIC RING WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65551	2002	14.95
5	NEW	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	2002	12.95
6	NEW	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	2002	12.95
7	4	DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234	2002	19.99
8	6	VEGGIE TALES: LIONS, SHEPHERDS & QUEENS BIG IDEAL LYRICK STUDIOS 2140	2002	19.99
9	8	RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 871858	2002	12.95
10	NEW	THOMAS & FRIENDS: BEST OF JAMES ANCHOR BAY ENTERTAINMENT 1267	2002	12.98
11	5	DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	2002	12.95
12	12	ELMO'S WORLD: SPRINGTIME FUN SONY WONDERS/SONY MUSIC ENTERTAINMENT 54181	2002	12.99
13	11	BEAR IN THE BIG BLUE HOUSE: VOL. 1 COLUMBIA TRISTAR HOME VIDEO 602223	1998	9.95
14	15	WIGGLY WIGGLY WORLD LYRICK STUDIOS 2389	2002	14.95
15	9	EASTER EGG-STRAVAGANZA WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24144	2002	12.99
16	16	SCOOBY-DOO GOES HOLLYWOOD WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1378	2002	14.95
17	NEW	THOMAS & FRIENDS: BEST OF THOMAS ANCHOR BAY ENTERTAINMENT 1260	2001	12.98
18	10	BOB THE BUILDER: THE BIG GAME LYRICK STUDIOS 24106	2001	14.99
19	NEW	PETER RABBIT GOODTIMES HOME VIDEO 30340	2002	9.99
20	NEW	VEGGIE TALES: STAND UP STAND TALL BIG IDEAL LYRICK STUDIOS 2141	2002	19.99
21	NEW	THOMAS & THE SPECIAL LETTER ANCHOR BAY ENTERTAINMENT 1270	2002	14.99
22	18	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	2001	19.96
23	19	HERE COMES PETER COTTONTAIL SONY WONDERS/SONY MUSIC ENTERTAINMENT 54187	1971	9.98
24	14	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87981	2001	19.98
25	13	BLUE'S CLUES: TELLING TIME WITH BLUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878943	2002	9.95

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	NUMBER 1 NFL: SUPER BOWL XXXVI	USA HOME ENTERTAINMENT 60334	14.95
2	18	WWF: ROYAL RUMBLE	SONY MUSIC ENTERTAINMENT 54117	19.98
3	3	WWF: BEFORE THEY WERE FAMOUS	SONY MUSIC ENTERTAINMENT 54107	19.98
4	4	ALLEN IVerson: THE ANSWER	USA HOME ENTERTAINMENT 60356	14.95
5	4	WWF: THE ROCK - BRING IT ON	SONY MUSIC ENTERTAINMENT 54111	19.98
6	8	THE BEST OF BACKYARD WRESTLING 2: MORE hardcore THAN EVER BEFORE	VENTURA DISTRIBUTION 2000	19.99
7	5	DO YOU BELIEVE IN MIRACLES?	WARNER HOME VIDEO 91875	14.94
8	6	WWF: SURVIVOR SERIES	SONY MUSIC ENTERTAINMENT 54109	19.98
9	9	WWF: WRESTLEMANIA X-SEVEN	WORLD WRESTLING FEDERATION HOME VIDEO 269	19.95
10	7	WWF: VENGEANCE	SONY MUSIC ENTERTAINMENT 54113	14.95
11	14	WWF: HARDY BOYZ	SONY MUSIC ENTERTAINMENT 54105	14.95
12	12	WWF: SUMMERSLAM 2001	SONY MUSIC ENTERTAINMENT 274	19.95
13	17	BALL ABOVE ALL	VENTURA DISTRIBUTION 0893	14.98
14	11	WWF: REBELLION	SONY MUSIC ENTERTAINMENT 54115	19.98
15	15	WWF: UNDERTAKER - THIS IS MY YARD	SONY MUSIC ENTERTAINMENT 288	14.95
16	13	WWF: LITA-IT JUST FEELS RIGHT	WORLD WRESTLING FEDERATION HOME VIDEO 279	14.95
17	19	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1	REDLINE ENTERTAINMENT 77002	15.95
18	16	TONY HAWK'S TRICK TIPS: VOL. II	REDLINE ENTERTAINMENT 77020	14.98
19	10	2001 WORLD SERIES	Q VIDEO 20017	19.95
20	NEW	WWF: BEST OF RAW-VOL. 3	SONY MUSIC ENTERTAINMENT 286	19.98

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	NUMBER 1 LESLIE SANSONE: WALK AWAY THE POUNDS	GOODTIMES HOME VIDEO 34323	24.95
2	2	THE CRUNCH: TAE BOXING WORKOUTS	ANCHOR BAY ENTERTAINMENT 10813	14.98
3	3	BASIC YOGA FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 11586	9.99
4	5	CRUNCH: FAT BURNING YOGA	ANCHOR BAY ENTERTAINMENT 11947	9.99
5	4	THE METHOD PILATES: TARGET SPECIFICS	PARADE VIDEO 840	12.98
6	7	METHOD-ALL IN ONE	PARADE VIDEO 906	12.98
7	9	YOGA FOR BEGINNERS: ABS YOGA	LIVING ARTS 1025	9.98
8	6	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	ARTISAN HOME ENTERTAINMENT 10152	14.98
9	10	PILATES FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 10948	9.99
10	11	DENISE AUSTIN: POWER YOGA PLUS	ARTISAN HOME ENTERTAINMENT 11754	14.98
11	17	YOGA CONDITIONING FOR WEIGHT LOSS	LIVING ARTS 1203	14.98
12	14	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE	VENTURA DISTRIBUTION 2271	34.95
13	8	YOGA FOR BEGINNERS: STRESS RELIEF	LIVING ARTS 1077	9.98
14	15	SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS	GOLDHILL HOME VIDEO 379	14.98
15	16	TOTAL YOGA	LIVING ARTS 1080	9.98
16	13	THE METHOD PILATES: PRECISION TONING	PARADE VIDEO 572	12.98
17	12	DENISE AUSTIN: ULTIMATE FAT BURNER	ARTISAN HOME ENTERTAINMENT 12251	14.98
18	18	BILLY BLANKS: CRUNCH MASTER BLASTER	ANCHOR BAY ENTERTAINMENT 10885	14.98
19	19	YOGA FOR BEGINNERS COLLECTION	LIVING ARTS 1070	17.98
20	NEW	FAT BURNING WORKOUT FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 11949	9.99

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APRIL 6
2002

Billboard TOP VHS SALES

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1	3 Weeks At Number 1			
1	1	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated	2002	NR	26.99
2	2	SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	Scooby-Doo	2002	NR	14.95
3	3	MOULIN ROUGE FOXVIDEO 2003425	Nicole Kidman Ewan McGregor	2001	PG-13	14.98
4	3	PETER PAN (SPECIAL EDITION) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22668	Animated	1953	G	24.99
5	5	ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated	2001	PG	26.99
6	6	BALTO II: WOLF QUEST UNIVERSAL STUDIOS HOME VIDEO 89853	Animated	2001	NR	19.99
7	7	PLANET OF THE APES FOXVIDEO 2003358	Mark Wahlberg Helena Bonham Carter	2001	PG-13	14.98
8	8	TOM & JERRY: MAGIC RING WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65551	Animated	2002	NR	14.95
9	9	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95
10	8	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
11	11	HEIST WARNER HOME VIDEO 22472	Gene Hackman Danny Devito	2000	R	19.96
12	12	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95
13	9	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99
14	10	DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234	Animated	2002	NR	19.99
15	4	NFL: SUPER BOWL XXXVI USA HOME ENTERTAINMENT 60334	Various Artists	2002	NR	14.95
16	16	SHIRLEY TEMPLE SING & DANCE ALONG FOXVIDEO 2003364	Shirley Temple	2002	PG	9.98
17	11	CAST AWAY FOXVIDEO 2002443	Tom Hanks Helen Hunt	2000	PG	19.98
18	13	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
19	15	A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06140	Heath Ledger	2001	PG-13	14.95
20	17	VEGGIE TALES: LIONS, SHEPHERDS & QUEENS BIG IDEA/LYRICK STUDIOS 2140	Veggie Tales	2002	NR	19.99
21	14	EXIT WOUNDS WARNER HOME VIDEO 21069	Steven Seagal DMX	2001	R	14.94
22	22	STOWAWAY FOXVIDEO 2003362	Shirley Temple	1936	PG	9.98
23	23	LITTLE MISS BROADWAY FOXVIDEO 2003361	Shirley Temple	1938	PG	9.98
24	24	WEE WILLIE WINKIE FOXVIDEO 236303	Shirley Temple	1937	PG	9.98
25	26	RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 87185812.95	Animated	2002	NR	12.95
26	26	BEST OF JAMES ANCHOR BAY ENTERTAINMENT 1262	Thomas & Friends	2002	NR	12.99
27	37	BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647	Renee Zellweger	2001	R	14.99
28	16	DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	Dora The Explorer	2002	NR	12.95
29	36	ELMO'S WORLD: SPRINGTIME FUN SONY WONDER/SONY MUSIC ENTERTAINMENT 54181	Sesame Street Muppets	2002	NR	12.99
30	12	MEGGIDO-OMEGA CODE 2 GOODTIMES HOME VIDEO 337867	Michael York Michael Biehn	2001	NR	19.95
31	19	SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95
32	22	BLOW NEW LINE HOME VIDEO/WARNER HOME VIDEO 5328	Johnny Depp Penelope Cruz	2001	R	14.94
33	34	BEAR IN THE BIG BLUE HOUSE: VOL. 1 COLUMBIA TRISTAR HOME VIDEO 802223	Animated	1998	NR	9.95
34	21	TUPAC SHAKUR: BEFORE I WAKE XENON ENTERTAINMENT 4093	Tupac Shakur	2002	NR	14.98
35	28	HANNIBAL (SPECIAL EDITION) MGM HOME ENTERTAINMENT 1936879	Anthony Hopkins Julianne Moore	2001	R	14.95
36	36	WIGGLY WIGGLY WORLD LYRICK STUDIOS 2509	The Wiggles	2002	NR	14.95
37	29	THE BIBLE FOXVIDEO 2002073	John Huston Peter O'Toole	1966	NR	9.98
38	18	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22253	Animated	1937	G	19.99
39	39	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
40	23	PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23871	Ben Affleck Josh Hartnett	2001	PG-13	24.99

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APRIL 6
2002

Billboard TOP DVD SALES

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1	1 Week At Number 1		
1	NEW	JOY RIDE FOXVIDEO 2003625	Steve Zahn Paul Walker	R	27.98
2	NEW	HEIST WARNER HOME VIDEO 21321	Gene Hackman Danny Devito	R	24.98
3	NEW	ZOOLANDER PARAMOUNT HOME ENTERTAINMENT 337374	Ben Stiller	PG-13	29.99
4	1	THE ONE COLUMBIA TRISTAR HOME VIDEO 6006392	Jet Li	PG-13	27.96
5	2	A.I.: ARTIFICIAL INTELLIGENCE (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89567	Haley Joel Osment Jude Law	PG-13	29.99
6	NEW	THE WASH TRIMARK HOME VIDEO 7964	Dr. Dre Snoop Dogg	R	24.99
7	3	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22033	Animated	NR	29.99
8	6	JAY AND SILENT BOB STRIKE BACK DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24665	Jason Mewes Kevin Smith	R	29.99
9	4	THE LAST CASTLE DREAMWORKS HOME ENTERTAINMENT 89870	Robert Redford James Gandolfini	R	26.99
10	7	DON'T SAY A WORD FOXVIDEO 2003405	Michael Douglas	R	27.98
11	5	A.I.: ARTIFICIAL INTELLIGENCE (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 89585	Haley Joel Osment Jude Law	PG-13	29.99
12	12	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98
13	11	"O" LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 7911	Mekhi Phifer Josh Hartnett	R	24.99
14	RE-ENTRY	THE PATRIOT COLUMBIA TRISTAR HOME VIDEO 5731	Mel Gibson	R	19.95
15	9	THE MUSKETEER UNIVERSAL STUDIOS HOME VIDEO 52175	Justin Chambers Mena Suvari	PG-13	26.98
16	19	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 83012	Mike Myers Eddie Murphy	PG	26.99
17	20	MOULIN ROUGE FOXVIDEO 2000870	Nicole Kidman Ewan McGregor	PG-13	29.98
18	8	NFL: SUPER BOWL XXXVI USA HOME ENTERTAINMENT 60334	Various Artists	NR	19.95
19	RE-ENTRY	WHAT WOMEN WANT PARAMOUNT HOME ENTERTAINMENT 138384	Mel Gibson Helen Hunt	PG-13	29.99
20	15	HARDBALL PARAMOUNT HOME ENTERTAINMENT 30794	Keanu Reeves	PG-13	29.99
21	17	PETER PAN (SPECIAL EDITION) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21620	Animated	G	29.99
22	16	BONES NEW LINE HOME VIDEO/WARNER HOME VIDEO 5407	Snoop Dogg	R	24.98
23	NEW	NAUTICAL NONSENSE AND SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 87694	Spongebob Squarepants	NR	19.99
24	RE-ENTRY	MEN IN BLACK (COLLECTOR'S SERIES) COLUMBIA TRISTAR HOME VIDEO 82759	Tommy Lee Jones Will Smith	PG-13	29.95
25	22	ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24084	Animated	PG	29.99

APRIL 6
2002

Billboard TOP VIDEO RENTALS

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn. from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	4 Weeks At Number 1	
1	1	DON'T SAY A WORD FOXVIDEO 2003478	Michael Douglas	R
2	NEW	JOY RIDE FOXVIDEO 2003452	Steve Zahn Paul Walker	R
3	NEW	HEIST WARNER HOME VIDEO 21321	Gene Hackman Danny Devito	R
4	2	A.I.: ARTIFICIAL INTELLIGENCE DREAMWORKS HOME ENTERTAINMENT 89560	Haley Joel Osment Jude Law	PG-13
5	NEW	ZOOLANDER PARAMOUNT HOME ENTERTAINMENT 337373	Ben Stiller	PG-13
6	4	THE LAST CASTLE DREAMWORKS HOME ENTERTAINMENT 89869	Robert Redford James Gandolfini	R
7	3	THE ONE COLUMBIA TRISTAR HOME VIDEO 60062	Jet Li	PG-13
8	5	HARDBALL PARAMOUNT HOME ENTERTAINMENT 330793	Keanu Reeves	PG-13
9	8	RAT RACE PARAMOUNT HOME ENTERTAINMENT 336843	Amy Smart John Cleese	PG-13
10	9	"O" LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 7912	Mekhi Phifer Josh Hartnett	R
11	6	THE MUSKETEER UNIVERSAL STUDIOS HOME VIDEO 99596	Justin Chambers Mena Suvari	PG-13
12	7	JAY AND SILENT BOB STRIKE BACK DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 2466303	Jason Mewes Kevin Smith	R
13	NEW	THE WASH TRIMARK HOME VIDEO 4250	Dr. Dre Snoop Dogg	R
14	13	CINDERELLA II: DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated	NR
15	12	BONES NEW LINE HOME VIDEO/WARNER HOME VIDEO 5405	Snoop Dogg	R
16	15	THE GLASS HOUSE COLUMBIA TRISTAR HOME VIDEO 06312	Leelee Sobieski Diane Lane	PG-13
17	14	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 49361	Paul Walker Vin Diesel	PG-13
18	NEW	THE ORDER COLUMBIA TRISTAR HOME VIDEO 08042	Jean-Claude van Damme	R
19	11	CAPTAIN CORELLI'S MANDOLIN UNIVERSAL STUDIOS HOME VIDEO 98883	Nicolas Cage Penelope Cruz	R
20	16	SOUL SURVIVORS ARTISAN HOME ENTERTAINMENT 12482	Casey Affleck Wes Bentley	R

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"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending
MARCH 24, 2002

BET	CMT	MTV	1
1 AALIYAH, MORE THAN A WOMAN	1 MARTINA MCBRIDE, BLESSED	1 FAT JOE, WHAT'S LUV	1 ALANIS MORISSETTE, HANDS CLEAN
2 B2K, GOTTA BE	2 KENNY CHESNEY, YOUNG	2 ENRIQUE IGLESIAS, ESCAPE	2 PUDDLE OF MUDD, BLURRY
3 MARY J. BLIGE, RAINY DAYZ	3 TOBY KEITH, MY LIST	3 TWEET, OOPS, OH MY	3 SHERYL CROW, SOAK UP THE SUN
4 USHER, I DON'T HAVE TO CALL	4 TIM MCGRAW, THE COWBOY IN ME	4 SYSTEM OF A DOWN, TOXICITY	4 MARY J. BLIGE, NO MORE DRAMA
5 JA RULE, DOWN A** B**CH	5 BRAD PAISLEY, I'M GONNA MISS HER	5 USHER, I DON'T HAVE TO CALL	5 DAVE MATTHEWS BAND, EVERYDAY
6 NAS, ONEMIC	6 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE	6 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD	6 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD
7 ASHANTI, FOOLISH	7 RASCAL FLATTS, I'M MOVIN' ON	7 ASHANTI, FOOLISH	7 ENRIQUE IGLESIAS, ESCAPE
8 LIL BOW WOW, TAKE YA HOME	8 ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE	8 BLINK-182, FIRST DATE	8 FIVE FOR FIGHTING, EASY TONIGHT
9 TWEET, OOPS, OH MY	9 PAT GREEN, THREE DAYS	9 JENNIFER LOPEZ, AIN'T IT FUNNY	9 JOHN MAYER, NO SUCH THING
10 BUSTA RHYMES, PASS THE COURVOISIER PART II	10 MONTGOMERY GENTRY, DIDN'T I	10 X-CUTIONERS, IT'S GOIN' DOWN	10 NATALIE IMBRUGLIA, WRONG IMPRESSION
11 P. DIDDY, I NEED A GIRL (PART ONE)	11 REBA MCBENTIRE, SWEET MUSIC MAN	11 P. DIDDY, I NEED A GIRL (PART ONE)	11 TRAIN, SHE'S ON FIRE
12 G-DEP, SPECIAL DELIVERY	12 NICKEL CREEK, THE LIGHTHOUSE'S TALE	12 LUDACRIS, SATURDAY 1000H (OOOH)	12 CHER, SONG FOR THE LONELY
13 LUDACRIS, SATURDAY 1000H (OOOH)	13 GARY ALLAN, THE ONE	13 FAITH EVANS, I LOVE YOU	13 CELINE DION, A NEW DAY HAS COME
14 GLENN LEWIS, DON'T YOU FORGET IT	14 DARRYL WORLEY, I MISS MY FRIEND	14 PINK, DON'T LET ME GET ME	14 GOOD GOOD DOLLS, HERE IS GONE
15 MAXWELL, THIS WOMAN'S WORK	15 CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO	15 MICHELLE BRANCH, ALL YOU WANTED	15 DEFAULT, WASTING MY TIME
16 FAT JOE, WHAT'S LUV	16 EMERSON DRIVE, I SHOULD BE SLEEPING	16 BUSTA RHYMES, PASS THE COURVOISIER PART II	16 PINK, DON'T LET ME GET ME
17 CEE-LO, CLOSET FREAK	17 KID ROCK, LONELY ROAD OF FAITH	17 NICKELBACK, TOO BAD	17 NELLY FURTADO, ... ON THE RADIO
18 IMX, FIRST TIME	18 GARTH BROOKS, WRAPPED UP IN YOU	18 NAS, ONE MIC	18 SHAKIRA, UNDERNEATH YOUR CLOTHES
19 NAPPY ROOTS, AWWNAW	19 WILLIE NELSON, MENDOCINO COUNTY LINE	19 TRIK TURNER, FRIENDS & THE FAMILY	19 JEWEL, STANDING STILL
20 FAITH EVANS, I LOVE YOU	20 JO DEE MESSINA, BRING ON THE RAIN	20 VANESSA CARLTON, A THOUSAND MILES	20 LENNY KRAVITZ, STILLNESS OF HEART
21 JAHEIM, ANYTHING	21 STEVE HOLY, GOOD MORNING BEAUTIFUL	21 'N SYNC, GIRLFRIEND	21 CREED, MY SACRIFICE
22 BRANDY, WHAT ABOUT US?	22 GARTH BROOKS & TRISHA YEARWOOD, SQUEEZE ME IN	22 UNWRITTEN LAW, SEEN RED	22 RUFUS WAINWRIGHT, ACROSS THE UNIVERSE
23 JENNIFER LOPEZ, AIN'T IT FUNNY	23 KEITH URBAN, WHERE THE BLACKTOP ENDS	23 SHAKIRA, UNDERNEATH YOUR CLOTHES	23 JIMMY EAT WORLD, THE MIDDLE
24 SHARISSA, ANY OTHER NIGHT	24 BROOKS & DUNN, ONLY IN AMERICA	24 B2K, UH HUH	24 CREED, HIGHER
25 ROY JONES JR., YALL MUST HAVE FORGOT	25 JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS	25 RES, THEY SAY VISION	25 CREED, WITH ARMS WIDE OPEN
26 KEKE WYATT, NOTHING IN THIS WORLD	26 CYNDI THOMSON, WHAT I REALLY MEANT TO SAY	26 NELLY FURTADO, ... ON THE RADIO	26 VANESSA CARLTON, A THOUSAND MILES
27 JA RULE, ALWAYS ON TIME	27 CHELY WRIGHT, JEZEBEL	27 AALIYAH, MORE THAN A WOMAN	27 COURSE OF NATURE, CAUGHT IN THE SUN
28 AVANT, MAKIN' GOOD LOVE	28 TY HERNDON, HEATHER'S WALL	28 LIL BOW WOW, TAKE YA HOME	28 CHRIS ISAAK, LET ME DOWN EASY
29 KNOC TURN'AL, KNOC	29 SARA EVANS, I COULD NOT ASK FOR MORE	29 ADEMA, THE WAY YOU LIKE IT	29 NICKELBACK, TOO BAD
30 BEANIE SIGEL & FREEWAY, ROC THE MIC	30 GARY ALLAN, RIGHT WHERE I NEED TO BE	30 JA RULE, DOWN A** B**CH	30 NO DOUBT, HEY BABY
31 TRINA, TOLD YALL	31 DIAMOND RID, ONE MORE DAY	31 GODSMACK, I STAND ALONE	31 MICHELLE BRANCH, ALL YOU WANTED
32 OUTKAST, THE WHOLE WORLD	32 TRACE ADKINS, I'M TRYIN'	32 MARY J. BLIGE, RAINY DAYZ	32 KID ROCK, LONELY ROAD OF FAITH
33 R.L. GOT ME A MODEL	33 ALISON KRAUSS, THE LUCKY ONE	33 NAPPY ROOTS, AWWNAW	33 PINK, GET THE PARTY STARTED
34 CHEROKEE, I SWEAR	34 CAROLYN DAWN JOHNSON, COMPLICATED	34 INCUBUS, NICE TO KNOW YOU	34 MICK JAGGER, VISIONS OF PARADISE
35 MONTELL JORDAN, YOU MUST HAVE BEEN	35 MONTGOMERY GENTRY, COLD ONE COMIN' ON	35 OASHBOARD CONFSSIONAL, SCREAMING INFIDELITIES	35 BRANDY, WHAT ABOUT US?
36 MACY GRAY, SEXUAL REVOLUTION	36 THE SOGGY BOTTOM BOYS, I'M A MAN OF CONSTANT SORROW	36 ANDREW W.K., PARTY HARD	36 NICKELBACK, HOW YOU REMIND ME
37 BIG TYMEERS, STILL FLY	37 TOBY KEITH, I WANNA TALK ABOUT ME	37 GLENN LEWIS, DON'T YOU FORGET IT	37 FAITH EVANS, I LOVE YOU
38 ANGIE STONE, WISH I DIDN'T MISS YOU	38 GARTH BROOKS, THE DANCE	38 BEANIE SIGEL & FREEWAY, ROC THE MIC	38 CRAIG DAVID, 7 DAYS
39 RAPHAEL SAADIQ, BE HERE	39 MERLE HAGGARD, IF YOU'VE GOT THE MONEY	39 ALANIS MORISSETTE, HANDS CLEAN	39 ALICIA KEYS, A WOMAN'S WORTH
40 RUFF ENDS, SOMEONE TO LOVE YOU	40 KENNY CHESNEY, DON'T HAPPEN TWICE	40 SMASH MOUTH, HOLIDAY IN MY HEAD	40 CREED, BULLETS
NEW ONS	NEW ONS	NEW ONS	NEW ONS
BRANDY, FULL MOON	KEVIN DENNEY, THAT'S JUST JESSIE	BRITNEY SPEARS, OVERPROTECTED	BRANDY, FULL MOON
MUSIQ, HALI CRAZY	MARK CHESNUTT, SHE WAS	JAY-Z, SONG CRY	LISA LOEB, SOMEONE YOU SHOULD KNOW
MYSTIKAL, VANTULA	JAMIE O'NEAL, FRANTIC	MOBY, WE ARE ALL MADE OF STARS	MAXWELL, THIS WOMAN'S WORK
JILL SCOTT, SIMME	STEVE EARLE, SOME DREAMS		MOBY, WE ARE ALL MADE OF STARS
VARIOUS ARTISTS, STILL MORE BOUNCE			ROB ZOMBIE, NEVER GONNA STOP
MASTER P, REAL LOVE			
CRIMEWAVE, THINK BIG			
HEATHER B., LIVE MC			

Music & Showbiz

by Carla Hay

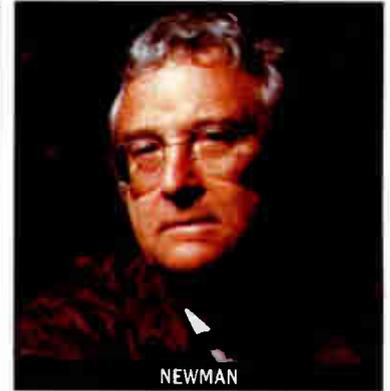
OSCAR RECAP: It's the World Cup and the Super Bowl of showbiz, and although this year's Academy Awards ceremony—held March 24 at the new Kodak Theater in Hollywood—had many predictable moments (A *Beautiful Mind* won most of the major categories), there were also a few memorable surprises.

One of the biggest for many was **Randy Newman's** first-time Oscar

win for *Ring*. It was Shore's first Oscar nomination after composing scores for about 60 movies. He has been tapped as the composer for the next two *Lord of the Rings* movies.

MUSICAL REVIVALS: The success of 20th Century Fox's *Moulin Rouge* signals that Hollywood is once again embracing musicals. *Moulin Rouge* was the first musical to be nominated for best picture since 1979's *All That Jazz*. Although it was a long shot to win (the last musical to win an Oscar for best picture was 1968's *Oliver!*), *Moulin Rouge* still garnered an impressive eight nominations. The film was ultimately rewarded with two Oscars: for best art direction and best costume design.

Moulin Rouge director **Baz Luhrmann's** next project will be a theater adaptation of the opera *La Bohème*, which opens on Broadway in December. The filmmaker says he hasn't decided what his next movie will be, but he knows it won't be a musical.



victory for best original song: "If I Didn't Have You" from Disney animated film *Monsters, Inc.* It was Newman's 16th nomination, and he was in competition with strong Oscar contenders **Paul McCartney, Enya, Sting, and Diane Warren.**

Newman—the 2000 Billboard Century Award honoree for artistic achievement—said, half-joking backstage at the awards show, "I never felt that I was deficient in the past, and I don't feel that this [award] makes the song any better. The grammar in it is still very bad."

The Oscar for best original score went to **Howard Shore** for *The Lord of the Rings: The Fellowship of the*

Ring. Meanwhile, Miramax is aiming for *Moulin Rouge*-type success with *Chicago*, the big-screen adaptation of the hit stage musical. The film will star Oscar nominee **Renée Zellweger, Catherine Zeta Jones, Richard Gere, Queen Latifah, and Mya.** The production recently wrapped filming in Toronto and is due out later this year. Industry insiders are predicting that the musical will make Zellweger a hit singer in the same way *Moulin Rouge* did for **Nicole Kidman.**

Additional reporting by **Chris Gardner and Zoranna Kit** of The Hollywood Reporter.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 6, 2002

muchmusic.usa	MTV 2	MTV	GAC
GOO GOOD DOLLS, HERE IS GONE (NEW) THE WHITE STRIPES, FELL IN LOVE WITH A GIRL (NEW) [OVEN FRESH] MOBY, WE ARE ALL MADE OF STARS N'E'R'D*, HDCK STAR-POSER JA RULE, DOWN A** CHICK SOUL CENTER, A GOOD ONE JAY-Z, SONG CRY JOHN MAYER, NO SUCH THING LOSTPROPHETS, SHINOBI VS. DRAGON NINJA NO GOOD, BALLIN' BOY GOMEZ, SHCT SHOT FIVE FOR FIGHTING, EASY TONIGHT	NEW ZERO 7, DESTINY B.M.R.C., LOVE BURNS RAPHAEL SAADIQ, BE HERE GIANT LEAP, BRAIDED HAIR SIMPLE PLAN, I'M JUST A KID	BRITNEY SPEARS, OVERPROTECTED NO DOUBT, HEY BABY 'N SYNC, GIRLFRIEND GARBAGE, CHERRY LIPS LINKIN PARK, PAPER CUT BLINK-182, STAY TOGETHER FOR THE KIDS LINKIN PARK, PAPER CUT KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD LADY GAGNA, EL DUELO BACKSTREET BOYS, DROWNING M2M, EVERYTHING PINK, GET THE PARTY STARTED MARILYN MANSON, TAINTED LOVE CREED, MY SACRIFICE JAMIROQUAI, LOVE FOLOSOPHY WESTLIFE, A WORLD OF OUR OWN ALANIS MORISSETTE, HANDS CLEAN NELLY FURTADO, TURN OFF THE LIGHT ENRIQUE IGLESIAS, ESCAPE SYSTEM OF A DOWN, TOXICITY DARREN HAYES, INSATIABLE	MARTINA MCBRIDE, BLESSED TOBY KEITH, MY LIST TIM MCGRAW, THE COWBOY IN ME JAY-Z, SONG CRY JOHN MAYER, NO SUCH THING LOSTPROPHETS, SHINOBI VS. DRAGON NINJA NO GOOD, BALLIN' BOY GOMEZ, SHCT SHOT FIVE FOR FIGHTING, EASY TONIGHT
ALANIS MORISSETTE, HANDS CLEAN 'N SYNC, GIRLFRIEND WESTLIFE, A WORLD OF OUR OWN NELLY FURTADO, ... ON THE RADIO (REMEMBER THE DAYS) NATALIE IMBRUGLIA, WRONG IMPRESSION NO DOUBT, HEY BABY BLIGE, IF YOU COME BACK P.D., YOUTH OF THE NATION M2M, WHAT YOU DO ABOUT ME PINK, GET THE PARTY STARTED	BRITNEY SPEARS, OVERPROTECTED (NEW) ANDREW W.K., SHE IS BEAUTIFUL (NEW) OASIS, THE HINOU TIMES (NEW) THE FULL NINE, NOT OVER (NEW) MILLENCOLIN, KEMP (NEW) TUOUL, IT'S OVER (NEW) ALANIS MORISSETTE, HANDS CLEAN DEFAULT, DENY NICKELBACK, TOO BAD THE CALLING, WHEREVER YOU WILL GO JA RULE, ALWAYS ON TIME ENRIQUE IGLESIAS, ESCAPE 'N SYNC, GIRLFRIEND BLINK-182, FIRST DATE PINK, DON'T LET ME GET ME CHOCCLAIR, LIGHT IT UP GLENN LEWIS, DON'T YOU FORGET IT SUM 41, MOTIVATION REMY SHAND, TAKE A MESSAGE JENNIFER LOPEZ, AIN'T IT FUNNY	BUSTA RHYMES, PASS THE COURVOISIER PART II TWEET, OOPS (OH MY) LUDACRIS, SATURDAY 1000H (OOOH) JENNIFER LOPEZ, AIN'T IT FUNNY BEANIE SIGEL & FREEWAY, ROC THE MIC GLENN LEWIS, DON'T YOU FORGET IT FAT JOE, WHAT'S LUV? FAITH EVANS, I LOVE YOU CLIPSE, GRINDIN' BRANDY, WHAT ABOUT US? MYSTIKAL, BOUNCIN' BACK MARY J. BLIGE, RAINY DAYZ NATE DOGG, I GOT LOVE BRIAN MCKNIGHT, TELL ME WHAT'S IT GONNA BE ASHANTI, FOOLISH	FAT JOE, WHAT'S LUV? ASHANTI, FOOLISH AALIYAH, MORE THAN A WOMAN JENNIFER LOPEZ, AIN'T IT FUNNY 'N SYNC, GIRLFRIEND MARY J. BLIGE, RAINY DAYZ KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD USHER, I DON'T HAVE TO CALL PINK, DON'T LET ME GET ME FAITH EVANS, I LOVE YOU NATALIE IMBRUGLIA, WRONG IMPRESSION MICHELLE BRANCH, ALL YOU WANTED NELLY FURTADO, ... ON THE RADIO (REMEMBER THE DAYS) P. DIDDY, I NEED A GIRL (PART ONE) B2K, UH HUH

NEWSLINE...

The board of directors of Infinity radio company Westwood One has approved an additional \$200 million share repurchase program. The repurchased shares will be bought for general corporate purposes and will include both open-market purchases and occasional private transactions... Radio One has filed with the Securities and Exchange Commission to sell 8.7 million nonvoting class D shares; selling stockholders are offering an additional 1.3 million shares. The worth is more than \$200 million... On March 27, Emmis Communications announced a public offering of 4 million shares of class A common stock at \$26.80 per share. *Compiled by Carla Hay in New York.*

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DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

Anastacia, Sting Still Strong On Euro Chart

Anastacia and Sting make the most notable advances in Europe in the post-Christmas week, when sales are traditionally slow in many markets.

Anastacia's "Freak of Nature" (Epic) holds at No. 2 on the European Top 100 Albums chart, while Sting's "When Love Takes Over" (A&M) is at No. 1.

ARTISTdirect Exits Booking, Shifts Acts, Agents To CAA

ARTISTdirect is scrapping its talent agency business—booking home for acts that include Boastie Boys, Pearl Jam, Foo Fighters, Red Hot Chili Peppers, and Weezer—citing issues of profitability and conflict of interest. ARTISTdirect is shifting its acts and agents to Creative Artists Agency (CAA) as part of a new alliance between the two companies. No money is changing hands in the deal.

Under the arrangement, ARTISTdirect Agency president Don Muller and agent Marlene Tsuchi will join CAA and continue to

Sonopress Making Cassettes For WEA

WEA has begun outsourcing its cassette manufacturing to Sonopress, the facility owned by Bertelsmann.

"We needed the space to expand our DVD business," says Ellis Kern, president/CEO of WEA Manufacturing in Olyphant, Pa. "DVD is grow-

The screenshot shows the Billboard Bulletin website interface. At the top, there is a search bar with a "Find" button. Below it are "Members" links for "Logout" and "Manage Acct". A navigation bar contains "Quick Read", "Fax Service", "Credits", and "Archives". The main content area is dated "Thursday, January 3, 2002" and features a "More News" section with several article headlines and dates. On the left, there are "Department" and "Data" menus with various categories like "Home", "The Top Stories", "Music News", etc.

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Thursday, January 3, 2002

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- ▶ **Shares In XM, Sirius Dip**
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- ▶ **Cops Nab Shakin' Stevens**
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- ▶ **New Execs, New Offices As Edel Europe Restructures**
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- ▶ **V2 Scandinavia Cuts Five Swedish Staffers**
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- ▶ **Sony Ups Goldman**
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▶ RioPort Technology Makes Rental Downloads Portable
RioPort will announce today that it has developed a technology solution that allows rental downloads to be transferred to portable devices.
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▶ Final Week Tops Off Slow Year For Sales
After the normal pre-Christmas rush, when total U.S. album sales for the week hit 40.7 million units, last week's sales sagged 39% to 24.8 million, according to SoundScan.
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NARM has announced the nominees for its 2001 Merchandiser and Supplier of the Year Awards.
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▶ Change Considered For Nashville's WSM
Gaylord Entertainment, owner of WSM-AM Nashville, is considering a format change for the heritage country radio station, sources say.
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BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

BEFORE THE EASTER PARADE: A generous March 19 release schedule results in a rollicking Billboard 200, with four new albums entering the top five for the first time since last September. But even with those fresh troops, industry-wide album sales are still down from the same week of the prior year, which continues a bleak trend seen in every week of 2002 and in eight of the last nine weeks of 2001.

Thanks to a wrinkle of the calendar, that streak should end with next issue's charts. Easter, which is a proven catalyst for album sales, arrives two weeks earlier this year—on Sunday (31)—than it did last year, when it fell on April 15. Thus, a holiday week will be competing with last year's non-holiday week. Next week will be boosted further by the arrival of **Celine Dion's** first new album in two years, which seems on course to move more than a half-million units in its first week.

Of course, while the calendar shift might make the volume for the week ending March 31 look mighty next to the same week of 2001, music stores will have a steep hill to climb in the middle of April, when they have to compete with figures from last year's Easter frame.

LESS 'NOW' THAN BEFORE: The bloom may be falling off the rose that has been the "Now" series. True, *Now 9* easily tops The Billboard 200 with 419,000 units, leading the album placed second by 196,000 units and becoming the fourth in the series to reach No. 1. Still, as dominating as this week's victory might look, earlier titles in the series achieved bigger numbers, and this marks the second straight "Now" album to have a smaller opening week than the volume that came before.

Last November, during Thanksgiving week, *Now 8* entered at No. 2 with 549,000 units, while *Now 7*, released in July 2001, bowed at No. 1 with 621,500—the largest first-week sum in the series' history. In fact, *Now 9's* is the smallest first-week total of any of the titles since *Now 4* became the first album in the series to hit No. 1 with 320,500 units in the Aug. 5, 2000, issue of *Billboard*. *Now 5* started with 444,000 in fourth-quarter 2000 and sold 688,000 during its biggest week. *Now 6* began with 525,000 last April and sold even more the next week, when Easter traffic yielded a sum of 547,000.



ALONE, TOGETHER: Discounting last year's *MTV Unplugged*, **Jay-Z's** last three studio albums had first-week sales averaging 482,000 units, with 2000's *The Dynasty Roc la Familia* opening with 558,000 units. **R. Kelly's** last album arrived in November 2000 with an opener of 534,000 units. So put the rapper and the singer together, and the results will be huge, right? Wrong. Their collaboration, *The Best of Both Worlds*, begins at No. 2 with 223,000 units and at No. 1 on Top R&B/Hip-Hop Albums. That sum is tepid by either artist's standards, but it may say more about how soft album sales have been this year than the status of either man's popularity.



Elsewhere in the big chart's top five, R&B newcomer **Glenn Lewis** bows at No. 4 with 85,500 units, while veteran **Jimmy Buffet's** *Far Side of the World* starts at No. 5 with 78,500. Lewis was a recent guest on *Live With Regis and Kelly*. The Buffet title, on his own Mailboat label, is also No. 1 on Top Independent Albums and marks his highest Billboard 200 rank since 1996's *Banana Wind*—when the artist was still signed to MCA—started at No. 4. The only other album from an artist-owned, independently distributed label to chart as high in recent memory was **Mannheim Steamroller's** *Christmas Extraordinaire*, which peaked at No. 5 last December. That ensemble records for American Gramophone, which is owned by Mannheim frontman **Chip Davis**.

AROUND THE HORN: **John Mayer**, who has seen increases in eight of the last nine weeks, earns The Billboard 200's Greatest Gainer (82-56), with a 36% surge. The jump, in part, is attributed to a March 13 stop on *The Tonight Show With Jay Leno*, but the album has also benefited from a radio-and-retail campaign staged in at least 10 markets where Mayer is receiving airplay. In those markets, a value-added version of the album, bundled with an electronic press kit, is available at more than one chain . . . We have reached the second birthday of three albums that rank lower than No. 100 on the big chart. Thus, **Disturbed's** rookie *The Sickness*, the eponymous set by **Nickel Creek**, and **David Gray's** *White Ladder* (the album that earned him a best new artist nomination at this year's Grammy Awards) all check into Top Pop Catalog Albums. **Disturbed** bows at No. 1.

Singles Minded™



by Silvio Pietroluongo, Minal Patel, Wade Jessen

FOOLIN' AROUND: **Ashanti** sets a new audience record on the Hot R&B/Hip-Hop Airplay chart, as her "Foolish" moves 2-1 with an audience of 66.5 million. It beats the previous record set last year by **Alicia Keys**—whose "Fallin'" had a reach of 63.8 million in the Aug. 25, 2001, issue—and comes just two weeks after another newcomer, **Tweet**, became only the second solo female artist to surpass 55 million in audience with lead track "Oops (Oh My)."

Usher's "U Don't Have to Call" also exceeds Keys' record. It has 64 million listeners, advancing 3-2 on the R&B Airplay chart. Both "Foolish" and "Call" gain roughly 8.4 million in audience at R&B radio this week, with Usher taking the Greatest Gainer/Airplay crown on Hot R&B/Hip-Hop Singles & Tracks by a mere 140,000 listeners.

These record-breaking audience numbers are pinned to serious growth in the ratings of R&B-formatted radio stations, which—according to the latest Arbitron figures—are at their highest point in history. Broadcast Data Systems uses Arbitron's number to compute listener totals.

On The Billboard Hot 100, "Foolish" earns the Greatest Gainer/Airplay honor for the fourth consecutive week. It moves 9-4 with a gain of 16 million listeners—its largest one-week jump thus far. The last track to post four consecutive weeks as the Greatest Gainer/Airplay winner was **Destiny's Child's** "Survivor" in March and April 2001. The second-largest gainer on the Hot 100 also belongs to Ashanti, as the **Fat Joe**-fronted "What's Luv" gains 15.5 million listeners, helping it rise 5-2.

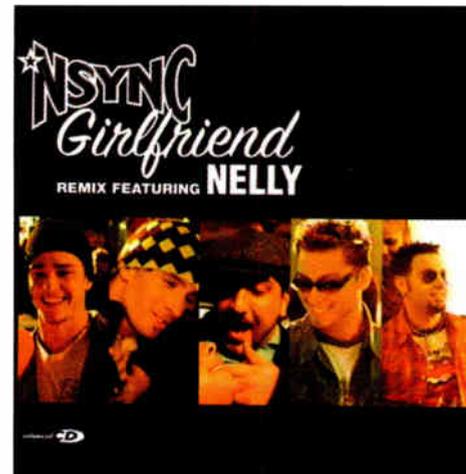
GO, 'GIRLFRIEND': 'N Sync rises to No. 1 on Hot 100 Singles Sales with its **Nelly**-assisted "Girlfriend." It scans 22,500 units (up 2,500) and earns the Greatest Gainer/Sales honor for the second consecutive week on The Billboard Hot 100, where it climbs 6-5.

"Girlfriend" is 'N Sync's third chart-topper on the sales chart, following "Music of My Heart" with **Gloria Estefan** in October 1999 and "It's Gonna Be Me" in July 2000. The group was last in the top five of the Hot 100 in December 2000, when "This I Promise You" peaked at No. 5.

FULL-CIRCLE: A pair of artists who broke through the charts in the early to mid-'90s return to Hot Country Singles & Tracks. **Brett James** takes the Hot Shot Debut trophy at No. 46 with "Chasin' Amy," and a reunited **McBride & the Ride** open at No. 50 with "Anything That Touches You."

Absent from the chart since January 1996, "Chasing Amy" starts at the artist's highest chart position to date, besting three prior singles released on the now-defunct Arista Nashville subsidiary imprint Career. His debut sin-

gle, "Female Bonding," was his previous high-water mark, when it peaked at No. 60 in summer 1995. Though recently absent as an artist, James has kept a presence on the chart as a songwriter: He penned **Martina McBride's**



"Blessed," which caps the chart for a second week, as well as **Jessica Andrews'** former No. 1 "Who I Am" and **Lonestar's** recent top 10 song "With Me." A new James album is tentatively slated for a July retail drop.

Original McBride & the Ride trio members **Terry McBride**, **Ray Herndon**, and **Billy Thomas** reconvene on the chart for the first time in seven years, with "Anything." The track is their highest debut to date. McBride & the Ride placed four consecutive top five titles on the chart in the early '90s, including their biggest hit, "Sacred Ground," which spent two weeks at No. 2 in June 1992. "Anything" introduces *Amarillo Sky*, due May 21.

GOING FAST: "Here Is Gone" by **Goo Goo Dolls** flies 13-6 on the Adult Top 40 chart. It's the first track to make the top 10 within its first three weeks on that chart since "Hands" by **Jewel** in November 1998. As was the case in its prior two chart weeks, "Gone" posts the format's biggest gain, increasing its spins by 310 to 1,864. On the Hot 100, "Gone" jumps 44-26, with an audience gain of 7 million.

LABELED: MCA Nashville's promotion team officially joins Capitol's push for **Garth Brooks** and **Trisha Yearwood's** "Squeeze Me In" duet, which bullets at No. 17 on Hot Country Singles & Tracks. MCA Nashville recently added the track to new pressings of Yearwood's *Inside Out* . . . The RCA Label Group—consisting of RCA, BNA, and Arista Nashville—claims six top 10 titles on Hot Country Singles & Tracks—a feat not matched since the same label group held six of the top 10 slots for four consecutive weeks starting in the June 16, 2001, issue.

Billboard THE BILLBOARD 200

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	PEAK POSITION	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1									
1	NEW	1	VARIOUS ARTISTS UNIVERSAL/EMI/ZOMBA/SONY 84406/UMRG (12.98/19.98)	Now 9	1	51	39	—	53	REMY SHAND MOTOWN 01448/UMRG (14.98 CD)	The Way I Feel	39
2	NEW	1	R. KELLY & JAY-Z RCA A FELLA/DEF JAM 586783*/JIVE/IDJMG (12.98/19.98)	The Best Of Both Worlds	2	52	51	53	53	RASCAL FLATTS ● LYRIC STREET 165011/HOLLYWOOD (14.98/17.98) #	Rascal Flatts	51
3	1	1	SOUNDTRACK ▲ LDSY HIGHWAY/MERCURY 170699/IDJMG (12.98/19.98)	O Brother, Where Art Thou?	1	54	47	41	18	INDIGO GIRLS EPIC 86401 (18.98 EQ CD)	Become You	30
4	NEW	1	GLENN LEWIS EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	4	55	59	59	45	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/19.98)	Now 8	2
5	NEW	1	JIMMY BUFFETT MAILBOAT 2005 (10.98/18.98)	Far Side Of The World	5					SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28
6	3	5	ALAN JACKSON ▲ ² ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	56	82	102	11	JOHN MAYER AWARE/COLUMBIA 85293*/CRG (7.98 EQ/11.98) #	Room For Squares	56
7	6	4	LINKIN PARK ▲ ⁷ WARNER BRDS 47755 (12.98/18.98)	[Hybrid Theory]	2	57	58	57	40	SOUNDTRACK ▲ INTERSCOPE 450305 (12.98/18.98)	Moulin Rouge	3
8	4	3	ALANIS MORISSETTE MAVERICK 47988/WARNER BRDS (11.98 CD)	Under Rug Swept	1	58	62	92	4	NORAH JONES BLUE NOTE 32088/CAPITOL (9.98 CD) #	Come Away With Me	58
9	7	6	LUDACRIS ▲ ² DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/19.98)	Word Of Mouf	3	59	55	47	45	NELLY FURTADO ▲ ² DREAMWORKS 450217/INTERSCOPE (12.98/18.98) #	Whoa, Nelly!	24
10	8	10	PINK ▲ ⁷ ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	60	57	51	22	INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98 EQ/14.98)	Morning View	2
11	5	2	BRANDY ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	2	61	50	38	18	HOOBASTANK ● ISLAND 58643*/IDJMG (18.98 CD) #	Hoobastank	25
12	2	—	B2K EPIC 85457 (12.98 EQ/18.98)	B2K	2	62	NEW	1	1	ANN NESBY IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)	Put It Dn Paper	62
13	9	9	KYLIE MINOGUE CAPITOL 37670 (6.98/17.98)	Fever	3	63	42	25	7	VARIOUS ARTISTS ● GRAMMY/UTV 084705/UMRG (18.98 CD)	Grammy Nominees 2002	13
14	11	11	NICKELBACK ▲ ⁴ ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2	64	64	63	14	LIL BOW WOW ▲ SD SD DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	11
15	13	13	PUDDLE OF MUDD ▲ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	65	60	55	20	DEFAULT ● TVT 2310 (11.98 CD) #	The Fallout	52
16	16	16	SHAKIRA ▲ ² EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	66	52	—	2	THE CORRS 143/LAVA/ATLANTIC 83539/AG (12.98/18.98)	VH1 Music First Presents: The Corrs — Live In Dublin	52
17	10	8	JENNIFER LOPEZ ▲ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	67	49	35	3	NATALIE IMBRUGLIA RCA 68082 (11.98/17.98)	White Lilies Island	35
18	12	7	ALICIA KEYS ▲ ⁵ J 20002 (12.98/18.98)	Songs In A Minor	1	68	56	45	36	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11
19	15	14	USHER ▲ ³ ARISTA 14715* (12.98/18.98)	8701	4	69	79	74	24	ADEMA ● ARISTA 14696 (11.98/17.98)	Adema	27
20	14	15	MARY J. BLIGE ▲ ² MCA 112808* (12.98/18.98)	No More Drama (2002)	14	70	80	81	14	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	Coyote Ugly	10
21	22	24	ENRIQUE IGLESIAS ▲ ² INTERSCOPE 493148 (12.98/18.98)	Escape	2	71	53	66	35	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9
22	17	12	CREED ▲ ⁵ WIND-UP 13075 (11.98/18.98)	Weathered	1	72	54	61	43	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2
23	20	20	JA RULE ▲ ² MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1	73	NEW	1	1	COREY NDONTIME/MOTOWN 016713/UMRG (8.98/12.98)	I'm Just Corey	73
24	19	19	P.O.D. ▲ ² ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6	74	63	50	20	FAITH EVANS ● BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	14
25	18	18	BARRY MANILOW ● BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3	75	74	69	19	JEWEL ▲ ATLANTIC 83519*/AG (12.98/18.98)	This Way	9
26	NEW	1	SOUNDTRACK IMMORTAL 12064*/VIRGIN (18.98 CD)	Blade II	26	76	75	60	34	AALIYAH ▲ ² BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1
27	26	32	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 62740*/CRG (12.98 EQ/18.98)	Toxicity	1	77	72	64	44	STAINED ▲ ⁴ FLIP/INTLTRA 62629/EEG (12.98/18.98)	Break The Cycle	1
28	27	27	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	5	78	46	—	2	KILLA BEEZ WU-TANG IN THE PAINT 8362*/KDC (13.98/19.98)	Wu-Tang Productions Present: Killa Beez — The Sting	46
29	21	21	KIRK FRANKLIN ● GDSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	79	73	67	22	MICHAEL W. SMITH ● REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
30	32	36	FAT JOE ● TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	30					MAXWELL ▲ COLUMBIA 87136*/CRG (12.98 EQ/18.98)	Now	1
31	37	39	NAPPY ROOTS ATLANTIC 83524/AG (7.98/11.98)	Watermelon, Chicken & Gritz	31	80	108	116	31	JOSH GROBAN 143 48154/WARNER BRDS (18.98 CD) #	Josh Groban	41
32	23	23	INDIA.ARIE ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	10	81	81	68	15	SHARISSA MOTOWN 016158/UMRG (12.98/18.98)	No Half Steppin'	44
33	NEW	1	OL' DIRTY BASTARD 03 9991/RIVIERA (13.98/19.98)	The Trials And Tribulations Of Russell Jones	33	82	66	52	4	SADE ● EPIC 86373 (12.98 EQ/18.98)	Lovers Live	10
34	28	26	BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1	83	68	49	7	THE CALLING ● RCA 67585 (11.98/17.98) #	Camino Palmero	36
35	NEW	1	DARREN HAYES COLUMBIA 86250/CRG (12.98 EQ/18.98)	Spin	35	84	71	58	21	N*E*R*D* VIRGIN 11521 (10.98 CD)	In Search Of...	61
36	44	46	MICHELLE BRANCH ● MAVERICK 47985/WARNER BRDS (17.98 CD)	The Spirit Room	36	85	61	—	2	JIMMY EAT WORLD ● DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	54
37	25	17	U2 ▲ ² INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3	86	84	80	25	MERCYME IND/WORLD 86133/WARNER BRDS (16.98 CD) #	Almost There	67
38	41	40	SOUNDTRACK ● V2 27119 (12.98/18.98)	I Am Sam	20	87	67	75	19	TRAIN ▲ ² AWARE/COLUMBIA 85888*/CRG (12.98 EQ/18.98)	Drops Of Jupiter	6
39	35	34	KID ROCK ▲ LAVA/ATLANTIC 89402*/AG (12.98/18.98)	Cocky	7	88	69	48	51	SOUNDTRACK SLIP N SLIDE 39011/NEW LINE (12.98/18.98)	All About The Benjamins	65
40	24	—	SOUNDTRACK ROADRUNNER 618450/IDJMG (18.98 CD)	Resident Evil	24	89	65	84	3	KEKE WYATT ● MCA 112609* (12.98/18.98)	Soul Sista	33
41	43	42	JAHEIM ▲ DIVINE MILL 47452*/WARNER BRDS (11.98/17.98)	[Ghetto Love]	9	90	83	65	19	ROB ZOMBIE ● GEFFEN 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
42	38	31	OUTKAST ▲ ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... DutKast	18	91	88	83	19	JARS OF CLAY ESSENTIAL/SILVERTONE 10628/ZOMBA (17.98 CD)	theeleventhhour	28
43	36	43	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits	12	92	70	28	3	MARTINA MCBRIDE ● RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
44	40	37	ENYA ▲ ⁵ REPRISE 47426/WARNER BRDS (12.98/18.98)	A Day Without Rain	2	93	93	104	27	'N SYNC ▲ ⁵ JIVE 41758/ZOMBA (12.98/18.98)	Celebrity	1
45	31	30	X-ECUTIONERS LOUD/COLUMBIA 86410*/CRG (12.98 EQ/17.98)	Built From Scratch	15	94	87	70	35	MYSTIKAL JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	25
46	34	29	SOUNDTRACK WARNER SUNSET/REPRISE 48285/WARNER BRDS (18.98 CD)	Queen Of The Damned	28	95	85	73	14	VARIOUS ARTISTS ▲ ² INTEGRITY 6100/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51
47	33	22	CHER WARNER BRDS 47619 (12.98/18.98)	Living Proof	9	96	106	95	57	CHRIS ISAAK REPRISE 48016/WARNER BRDS (18.98 CD)	Always Got Tonight	24
48	48	44	BUSTA RHYMES ▲ J 20088* (12.98/18.98)	Genesis	7	97	78	54	6	GARTH BROOKS ▲ ³ CAPITOL (NASHVILLE) 31330 (10.98/18.98)	Scarecrow	1
49	45	33	NO DOUBT ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	98	76	72	19			
50	29	—	DESTINY'S CHILD MUSIC WORLD/COLUMBIA 86431*/CRG (6.98 EQ/18.98)	This Is The Remix	29					HEATSEEKER IMPACT		
						99	118	122	7	JACK JOHNSON ENJOY/UNIVERSAL 86094/UMRG (14.98 CD) #	Brushfire Fairytales	99

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100	90	76	41	JENNIFER LOPEZ ▲ ³	J.Lo	1	151	95	97	8	BARBRA STREISAND ●	The Essential Barbra Streisand	15
101	97	124	8	UNWRITTEN LAW	Elva	73	152	139	115	18	STING ●	... All This Time	32
102	86	62	4	PLUS ONE	Obvious	29	153	126	130	9	IMX	IMX	126
103	91	79	15	JOE	Better Days	32	154	143	125	28	JAY-Z ▲	The Blueprint	1
104	89	71	21	MICHAEL JACKSON ▲ ²	Invincible	1	155	133	107	5	VARIOUS ARTISTS	City On A Hill: Sing Alleluia	107
105	96	91	27	DIANA KRALL ▲	The Look Of Love	9	156	134	121	4	VARIOUS ARTISTS	The Source Presents Hip Hop Hits — Volume 5	47
106	98	86	22	DMX ▲	The Great Depression	1	157	NEW	1	FLOGGING MOLLY	Drunken Lullabies	157	
107	115	112	41	BLINK-182 ▲	Take Off Your Pants And Jacket	1	158	151	142	20	THIRD DAY	Come Together	31
108	NEW	1	1	VARIOUS ARTISTS	Master P Presents: West Coast Bad Boyz Poppin' Collars	108	159	145	135	21	SOUNDTRACK ●	The Fast And The Furious	7
109	104	89	25	ALISON KRAUSS + UNION STATION ●	New Favorite	35	160	167	159	12	SOUNDTRACK	The Fast And The Furious: More Fast And Furious	117
110	117	136	20	ANGIE STONE ●	Mahogany Soul	22	161	124	111	14	MASTER P	Game Face	53
111	105	96	19	ROD STEWART ●	The Very Best Of Rod Stewart	40	162	159	138	14	JAY-Z	MTV Unplugged	31
112	103	87	24	THE STROKES ●	Is This It	33	163	155	152	24	VARIOUS ARTISTS ▲ ³	Now 7	1
113	100	129	8	TRIK TURNER	Trik Turner	100	164	165	167	14	CHRIS CAGLE ●	Play It Loud	164
114	99	78	8	SOUNDTRACK	State Property	14	165	172	170	7	KIDZ BOP KIDS	Kidz Bop	76
115	NEW	1	1	MEGADETH	Rude Awakening	115	166	158	156	22	VARIOUS ARTISTS	WOW Hits 2002: The Year's 30 Top Christian Artists And Hits	52
116	77	85	3	THE CHIEFTAINS	The Wide World Over: A 40 Year Celebration	77	167	154	153	46	SUM 41 ▲	All Killer No Filler	13
117	102	77	26	DAVE MATTHEWS BAND ▲ ³	Everyday	1	168	156	114	3	RACHAEL LAMPA	Kaleidoscope	114
118	101	82	15	MOBB DEEP ●	Infamy	22	169	162	165	29	LONESTAR ●	I'm Already There	9
119	113	56	4	JOHN TESH	A Deeper Faith	56	170	174	175	4	PHANTOM PLANET	The Guest	133
120	NEW	1	1	GRATEFUL DEAD	Postcards Of The Hanging: Grateful Dead Preform The Songs Of Bob Dylan	120	171	149	155	74	LENNY KRAVITZ ▲ ³	Greatest Hits	2
121	157	185	3	THE WHITE STRIPES	White Blood Cells	121	172	175	178	19	GREEN DAY ●	International Superhits!	40
122	114	110	43	BROOKS & DUNN ▲	Steers & Stripes	4	173	NEW	1	UNCLE TUPELO	83/93: An Anthology	173	
123	131	119	18	SOUNDTRACK ●	The Lord Of The Rings: The Fellowship Of The Ring	29	174	173	172	3	FLAW	Through The Eyes	170
124	NEW	1	1	CUSTOM	Fast	124	175	166	151	18	MICHAEL JACKSON	Greatest Hits: HiStory — Volume 1	85
125	130	117	8	JAGUAR WRIGHT	Denials Delusions And Decisions	56	176	140	148	19	SARAH BRIGHTMAN	Classics	66
126	107	98	7	VARIOUS ARTISTS ●	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs	46	177	146	132	26	VARIOUS ARTISTS ▲	Totally Hits 2001	3
127	110	93	23	OZZY OSBOURNE ●	Down To Earth	4	178	NEW	1	THURSDAY	Full Collapse	178	
128	123	118	16	YOLANDA ADAMS	Believe	42	179	180	171	22	TENACIOUS D	Tenacious D	33
129	92	94	14	STEVE HOLY	Blue Moon	63	180	161	174	21	DONNIE MCCLURKIN ▲	Live In London And More...	69
130	128	109	21	NELLY ▲ ⁸	Country Grammar	1	181	NEW	1	ELTON JOHN ●	Songs From The West Coast	15	
131	111	100	20	PETEY PABLO ●	Diary Of A Sinner: 1st Entry	13	182	144	105	4	GORILLAZ	G Sides	84
132	119	103	28	FABOLOUS ●	Ghetto Fabulous	4	183	177	186	23	PETE YORN	musicforthemorningafter	131
133	129	131	5	TRAVIS TRITT ▲	Down The Road I Go	51	184	164	161	16	ICE CUBE	Greatest Hits	54
134	142	177	12	DROWNING POOL ▲	Sinner	14	185	170	—	8	STARSAILOR	Love Is Here	129
135	121	108	20	PINK FLOYD ▲ ³	Echoes — The Best Of Pink Floyd	2	186	196	195	20	SOUNDTRACK ●	The Princess Diaries	41
136	122	101	35	ALIEN ANT FARM ▲	ANThology	11	187	163	139	67	COLDPLAY ▲	Parachutes	51
137	136	140	7	KENNY CHESNEY ▲ ²	Greatest Hits	13	188	179	196	23	FIVE FOR FIGHTING ●	America Town	54
138	132	120	4	SOUNDTRACK	Moulin Rouge 2	90	189	NEW	1	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most	189	
139	135	134	4	TIM MCGRAW ▲ ²	Greatest Hits	4	190	109	—	2	LUIS FONSI	Amor Secreto	109
140	112	—	3	DANIEL RODRIGUEZ	The Spirit Of America	112	191	160	126	3	SOUNDTRACK	We Were Soldiers	126
141	116	90	10	SOUNDTRACK	A Walk To Remember	34	192	186	191	6	LUTHER VANDROSS ▲	Luther Vandross	6
142	150	141	21	BACKSTREET BOYS	The Hits — Chapter One	4	193	168	179	22	STEVEN CURTIS CHAPMAN	Declaration	14
143	138	113	10	WILLIE NELSON	The Great Divide	43	194	188	184	7	LIFEHOUSE ▲ ²	No Name Face	6
144	137	133	5	JO DEE MESSINA ▲	Burn	19	195	182	150	10	FRANK SINATRA	Greatest Love Songs	32
145	NEW	1	1	VARIOUS ARTISTS	Forever Country	145	196	171	183	17	BEE GEES ▲	Their Greatest Hits—The Record	49
146	125	99	48	JANET ▲ ²	All For You	1	197	181	127	3	VARIOUS ARTISTS	Disney's Superstar Hits	127
147	120	106	4	REBECCA ST. JAMES	Worship God	94	198	RE-ENTRY	11	BRAD PAISLEY	Part II	31	
148	153	144	7	THE BEATLES ▲ ⁸	1	1	199	RE-ENTRY	14	AARON CARTER ▲	Oh Aaron	7	
149	141	123	30	GORILLAZ ▲	Gorillaz	14	200	RE-ENTRY	14	CYNDI THOMSON	My World	81	
150	148	137	23	ANDREA BOCELLI ▲	Cieli Di Toscana	11							

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and VEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

APRIL 6 2002		Billboard TOP BLUES ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	PEGGY SCOTT-ADAMS MISS BUTCH 4019/MARDI GRAS	Hot & Sassy
2	2	ROBBEN FORD CONCORD 2112	Blue Moon
3	5	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS.	Riding With The King
4	3	DELBERT MCCLINTON NEW WEST 6024	Nothing Personal
5	8	VARIOUS ARTISTS NARM 5007	Get The Blues!
6	4	VARIOUS ARTISTS ICHIBAN BLUES 0100/ICHIBAN	Red White & Blues
7	6	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 86151/EPIC	Live At Montreux 1982 & 1985
8	7	SOUNDTRACK NONESUCH 7862/AG	Big Bad Love
9	10	JIMMIE VAUGHAN ARTEMIS 251091	Do You Get The Blues?
10	9	BUDDY GUY SILVERTONE 41751/ZOMBA	Sweet Tea
11	12	VARIOUS ARTISTS UTV 356176	Pure Blues
12		ETTA JAMES CHESS 112488/MCA	Love Songs
13	11	CHARLIE MUSSELWHITE TELARC BLUES 83547/TELARC	One Night In America
14		LITTLE CHARLIE & THE NIGHTCATS ALLIGATOR 4883	That's Big!
15	13	VARIOUS ARTISTS PUTUMAYO 80196	Mississippi Blues

APRIL 6 2002		Billboard TOP REGGAE ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UTV 542855/UMRG	One Love: The Very Best Of Bob Marley And The Wailers
2	2	SHAGGY VIRGIN 11823	Mr. Lover Lover (The Best Of Shaggy...Part 1)
3	3	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 586714/UMRG	Legend (Deluxe Edition)
4	4	CAPLETON DANCEHALL/ISE 1625/VP	Still Blazin
5	5	UB40 VIRGIN 50525	The Very Best Of UB40
6	6	TANTO METRO & DEVONTE SHOCKING VIBES 1621/VP	The Beat Goes On
7	7	DAMIAN "JR. GONG" MARLEY MOTOWN 014742/UMRG	Halfway Tree
8		SOUNDTRACK BIG YARD 112868/MCA	Showtime
9	8	VARIOUS ARTISTS VP 1629	Reggae Gold 2001
10	12	SANCHEZ VP 1636	Stays On My Mind
11	13	ELEPHANT MAN GREENSLEEVES 296	Log On
12	9	VARIOUS ARTISTS GREENSLEEVES 4003	The Biggest Ragga Dancehall Anthems 2001
13	10	VARIOUS ARTISTS VP 1640	Strictly The Best 28
14	11	VARIOUS ARTISTS VP 1639	Strictly The Best 27
15	15	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 586714/UMRG	Exodus (Deluxe Edition)

APRIL 6 2002		Billboard TOP WORLD ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	THE CHIEFTAINS BCA VICTOR 69817	The Wide World Over: A 40 Year Celebration
2	2	JOHN MCDERMOTT ANGEL 36565	A Time To Remember
3		ANGELIQUE KIDJO COLUMBIA 85799/CRG	Black Ivory Soul
4	5	SOUNDTRACK VIRGIN 10790	Amelie
5	7	PILAR MONTENEGRO UNIVISION 310026	Desahogo
6	4	SOLAS SHANACHIE 7846	The Edge Of Silence
7	6	SOUNDTRACK DECCA 017012/UNIVERSAL CLASSICS GROUP	Black Hawk Down
8	10	BAHA MEN ▲ S-CURVE 38431/CAPITOL	Who Let The Dogs Out (2002)
9	3	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 3020	The Irish Tenors: Ellis Island
10	8	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
11	12	GREAT BIG SEA ROUNDER 31026/UMRG	Sea Of No Cares
12	11	AFRO CELT SOUND SYSTEM REAL WORLD/NARADA 10184/VIRGIN	Volume 3: Further In Time
13		ORCHESTRA BAOBAB WORLD CIRCUIT/NONESUCH 79643/AG	Pirates Choice
14	14	VARIOUS ARTISTS VANGUARD 79585	Evangeline Made: A Tribute To Cajun Music
15		GIPSY KINGS NONESUCH 78642/AG	Somos Gitanos

APRIL 6 2002		Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	PEGGY SCOTT-ADAMS MISS BUTCH 4019/MARDI GRAS	Hot & Sassy
2	2	ROBBEN FORD CONCORD 2112	Blue Moon
3	5	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS.	Riding With The King
4	3	DELBERT MCCLINTON NEW WEST 6024	Nothing Personal
5	8	VARIOUS ARTISTS NARM 5007	Get The Blues!
6	4	VARIOUS ARTISTS ICHIBAN BLUES 0100/ICHIBAN	Red White & Blues
7	6	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 86151/EPIC	Live At Montreux 1982 & 1985
8	7	SOUNDTRACK NONESUCH 7862/AG	Big Bad Love
9	10	JIMMIE VAUGHAN ARTEMIS 251091	Do You Get The Blues?
10	9	BUDDY GUY SILVERTONE 41751/ZOMBA	Sweet Tea
11	12	VARIOUS ARTISTS UTV 356176	Pure Blues
12		ETTA JAMES CHESS 112488/MCA	Love Songs
13	11	CHARLIE MUSSELWHITE TELARC BLUES 83547/TELARC	One Night In America
14		LITTLE CHARLIE & THE NIGHTCATS ALLIGATOR 4883	That's Big!
15	13	VARIOUS ARTISTS PUTUMAYO 80196	Mississippi Blues

APRIL 6 2002		Billboard TOP GOSPEL ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	PEGGY SCOTT-ADAMS MISS BUTCH 4019/MARDI GRAS	Hot & Sassy
2	2	ROBBEN FORD CONCORD 2112	Blue Moon
3	5	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS.	Riding With The King
4	3	DELBERT MCCLINTON NEW WEST 6024	Nothing Personal
5	8	VARIOUS ARTISTS NARM 5007	Get The Blues!
6	4	VARIOUS ARTISTS ICHIBAN BLUES 0100/ICHIBAN	Red White & Blues
7	6	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 86151/EPIC	Live At Montreux 1982 & 1985
8	7	SOUNDTRACK NONESUCH 7862/AG	Big Bad Love
9	10	JIMMIE VAUGHAN ARTEMIS 251091	Do You Get The Blues?
10	9	BUDDY GUY SILVERTONE 41751/ZOMBA	Sweet Tea
11	12	VARIOUS ARTISTS UTV 356176	Pure Blues
12		ETTA JAMES CHESS 112488/MCA	Love Songs
13	11	CHARLIE MUSSELWHITE TELARC BLUES 83547/TELARC	One Night In America
14		LITTLE CHARLIE & THE NIGHTCATS ALLIGATOR 4883	That's Big!
15	13	VARIOUS ARTISTS PUTUMAYO 80196	Mississippi Blues

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APRIL 6
2002

Billboard HEATSEEKERS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title
				NUMBER 1	1 Week At Number 1
1	6	11	11	THE WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124* (V2) (13.98 CD)	White Blood Cells
2			1	CUSTOM ARTIST/DIRECT 01016 (17.98 CD)	Fast
	2	—	5	DANIEL RODRIGUEZ MANHATTAN 37564 (17.98 CD)	The Spirit Of America
4			1	FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CD)	Drunken Lullabies
5	7	8	8	CHRIS CAGLE ● CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud
6	5	2	3	RACHAEL LAMPA WORD 96182/WARNER BROS. (11.98/16.98)	Kaleidoscope
7	11	10	4	PHANTOM PLANET DAYLIGHT 62066/EPIC (13.98 EQ CD)	The Guest
8			1	UNCLE TUPELO LEGACY/COLUMBIA 62223/CRG (18.98 EQ CD)	83/93: An Anthology
9	10	9	15	FLAW REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD)	Through The Eyes
				GREATEST GAINER	
10	32	31	9	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse
11	12	12	11	PETE YORN COLUMBIA 62167/CRG (17.98 EQ/12.98)	musicforthemorningafter
12	9	17	11	STARSAILOR CAPITOL 36448 (10.98 CD)	Love Is Here
13	16	21	12	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most
14	1	—	2	LUIS FONSI UNIVERSAL LATIN 017020 (10.98/16.98)	Amor Secreto
15	17	18	11	MUSHROOMHEAD UNIVERSAL 016430/UMRG (12.98 CD)	XX
16	33	46	18	RES MCA 112310* (8.98/12.98)	How I Do
17	8	13	4	INJECTED ISLAND 548878/IDJMG (12.98 CD)	Burn It Black
18	14	14	4	KASEY CHAMBERS WARNER BROS. 48028 (18.98 CD)	Barricades & Brickwalls
19	19	16	4	COURSE OF NATURE LAVA/ATLANTIC 63526/AG (17.98/11.98)	Superkala
20	21	26	10	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	Awesome Wonder
21	20	19	15	ZOEGIRL SPARROW 51628 (16.98 CD)	Life
22			1	GINNY OWENS ROCKETOWN/WORD 86189/WARNER BROS. (16.98 CD)	Something More
23	24	30	7	JOHNNY VICIOUS ULTRA 1111 (19.98 CD)	Ultra. Dance 01
24	15	—	3	EELS DREAMWORKS 450288/INTERSCOPE (18.98 CD)	Souljacker

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title
25	18	43	4	ABANDONED POOLS EXTASY 48106/WARNER BROS. (11.98 CD)	Humanistic
26			1	DIESELBOY HUMAN IMPRINT 78901/SYSTEM (17.98 CD)	projectHUMAN
27			1	SOMETHING CORPORATE DRIVE THRU 112734/MCA (11.98 CD)	Audio Boxer (EP)
28	29	27	4	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)	Love Machine
29	30	24	4	AND YOU WILL KNOW US BY THE TRAIL OF DEAD INTERSCOPE 493236* (12.98 CD)	Source Tags & Codes
30	26	22	5	OUT OF EDEN GOTEE 22850 (16.98 CD)	This Is Your Life
31			1	JOI CRAZY WORLD/UNIVERSAL 016701/UMRG (14.98 CD)	Star Kitty's Revenge
32	34	23	4	ALEXANDRE PIRES AROLA 87883/BMG LATIN (14.98 CD)	Alexandre Pires
33	23	6	3	ZAKK WYLDE'S BLACK LABEL SOCIETY SPITFIRE 15176 (17.98 CD)	1919 * Eternal
34	22	—	2	MILLENCOLIN BURNING HEART 82021/EPITAPH (16.98 CD)	Home From Home
35	31	20	18	ALEJANDRO SANZ ● WARNER LATINA 41541 (10.98/17.98)	MTV Unplugged
36	44	25	4	LOSTPROPHETS COLUMBIA 85955/CRG (12.98 EQ CD)	thefakesoundofprogress
37	28	—	10	ILL NINO ROADRUNNER 618497/IDJMG (18.98 CD)	Revolution/Revolucion
38	25	15	4	LINDA EDER ATLANTIC 83523/AG (12.98/18.98)	Gold
39	35	33	10	CHRIS BOTTI COLUMBIA 85753/CRG (12.98 EQ CD)	Night Sessions
40	36	38	10	NICOLE C. MULLEN WORD 85822/EPIC (11.98 EQ/17.98)	Talk About It
41	43	39	12	SOIL J 20022 17.98/11.98	Scars
42			1	KHIA DIRTY DOWN 46 (17.98 CD)	Thug Misses
43	40	28	3	HANK WILLIAMS III CURB 78728 (17.98 CD)	Lovesick Broke & Driftin'
44	41	36	7	LOS TUCANES DE TIJUANA UNIVERSAL LATIN 017043 (8.98/13.98)	Las Romanticas De Los Tucanes De Tijuana
45	37	41	7	CHARLIE ZAA ● SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98)	De Un Solo Sentimiento
46	38	48	3	JOHN MCDERMOTT ANGEL 36565 (10.98/17.98)	A Time To Remember
47			1	TIMO MAAS KINETIC 54706 (13.98 CD)	Loud
48			1	CHAYANNE SILVER TRUCKS 81849* (10.98 EQ/16.98)	Grandes Exitos
49	42	42	7	FERNANDO ORTEGA WORD 86109/WARNER BROS. (11.98/16.98)	Storm
50	27	35	13	LIL' KEKE IN THE PAINT 8231/KOCH (12.98/18.98)	Platinum In Da Ghetto

APRIL 6
2002

Billboard TOP INDEPENDENT ALBUMS

Both charts compiled from a national sample of retail stores, using SoundScan's advanced and internet sales reports collected, compiled and provided by SoundScan.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title
				NUMBER 1/HOT SHOT DEBUT	1 Week At Number 1
1	NEW	1	1	JIMMY BUFFETT MAILBOAT 2005 (10.98/18.98)	Far Side Of The World
2			1	OL' DIRTY BASTARD DUSTY RIVIERA (13.98/19.98)	The Trials And Tribulations Of Russell Jones
3	2	1	10	DEFAULT ● TVT 2310 (11.98 CD)	The Fallout
4	1	—	2	KILLA BEEZ WU-TANG IN THE PAINT 83627/KOCH (13.98/19.98)	Wu-Tang Productions Present: Killa Beez — The Sting
5	3	3	3	SOUNDTRACK SLIP-N-SLIDE 39013/NEW LINE (12.98/18.98)	All About The Benjamins
6	4	2	4	JOHN TESH FAITH MD 34591/GARDEN CITY (11.98/17.98)	A Deeper Faith
7	5	5	5	IMX TUG 39008/NEW LINE (12.98/17.98)	IMx
8			1	FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CD)	Drunken Lullabies
				GREATEST GAINER	
9	16	15	10	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse
10	7	10	17	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most
11			1	KMFDM METROPOLIS 80235 (15.98 CD)	Attak
12	10	9	4	BAD RELIGION EPITAPH 88635* (17.98 CD)	The Process Of Belief
13	8	6	6	RANCID/NOFX BYO 079* (13.98 CD)	The BYO Split Series / Volume III
14	12	14	14	JOHNNY VICIOUS ULTRA 1111 (19.98 CD)	Ultra. Dance 01
15	13	11	13	SEVENDUST ● TVT 5870 (10.98/17.98)	Animosity
16			1	DIESELBOY HUMAN IMPRINT 78901/SYSTEM (17.98 CD)	projectHUMAN
17	15	12	12	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)	Love Machine
18	11	7	7	ZAKK WYLDE'S BLACK LABEL SOCIETY SPITFIRE 15176 (17.98 CD)	1919 * Eternal
19	9	—	1	MILLENCOLIN BURNING HEART 82021/EPITAPH (16.98 CD)	Home From Home
20	17	17	17	DREAM STREET ● UEG 18304/EDL (12.98/18.98)	Dream Street
21	21	29	10	PEGGY SCOTT-ADAMS MISS BUTCH 4018/MA-MI GRAS (10.98/16.98)	Hot & Sassy
22	26	19	10	VARIOUS ARTISTS HELLCAT 80444/EPITAPH (15.98 CD)	Give 'Em The Boot 3
23			1	KHIA DIRTY DOWN 46 (17.98 CD)	Thug Misses
24	31	25	18	BARRY MANILOW CONCORD 2187 (12.98/17.98)	Here At The Mayflower

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title
25	20	—	2	LORRIE MORGAN IMAGE 1365 (17.98 CD)	The Color Of Roses
26	14	16	13	LIL' KEKE IN THE PAINT 8231/KOCH (12.98/18.98)	Platinum In Da Ghetto
27	25	20	12	BASEMENT JAXX XL 10423*/ASTRALWORKS (16.98 CD)	Rooty
28	22	22	12	JOAN SEBASTIAN MUSART 12633/BALBOA (19.98/17.98)	Lo Dijo El Corazon
29	40	—	3	CLINIC DOMINO 05 (17.98 CD)	Walking With Thee
30	24	—	3	JACKY JASPER NUMBER 6 6601 (18.98 CD)	Keep My Shit Clean
31	41	40	10	OLETA ADAMS MONARCH 5171/PIONEER (17.98 CD)	All The Love
32			1	SUPER FURRY ANIMALS XL 8502*/BIG DADDY'S BANANAS (16.98 CD)	Rings Around The World
33	34	47	14	FEAR NO M.O.B. 90 DEEP 888/SIDNEY BURKE (11.98/17.98)	Gangstas Doin' Gangsta S#@t!
34	27	24	11	VARIOUS ARTISTS MADACY 6372 (18.98 CD)	Ultimate Power Of Love: 32 Great Soft Rock Hits
35	28	23	11	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love
36	45	46	10	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014 (10.98/15.98)	Constantly
37			1	BLIND GUARDIAN CENTURY MEDIA 7995 (15.98 CD)	A Night At The Opera
38	37	41	11	E.S.G. & SLIM THUG S-E-S ENTERTAINMENT 9861 (11.98/17.98)	Boss Hogg Outlaws
39	32	—	10	LIL BLACKY HIT A LICK 51279*/TRIPLE X (16.98 CD)	Big Ballin
40	39	45	12	VEGGIE TUNES BIG IDEA/WORD 6164/LYRICK STUDIOS (5.98/8.98)	Veggie Tales: Silly Songs With Larry
41	38	34	12	JOAN SEBASTIAN MUSART 12524/BALBOA (17.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara
42			1	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16.98 CD)	Po' Like Dis
43	36	30	14	LIL JON & THE EAST SIDE BOYZ BME 2200*/TVT (10.98/16.98)	Put Yo Hood Up
44			1	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY AMEN 1503 (10.98/16.98)	Turn It Around
45	43	33	10	KITTIE ARTEMIS 751088 (11.98/17.98)	Oracle
46	35	39	11	WALTER BEASLEY SHANACHIE 5086 (18.98 CD)	Rendezvous
47	29	31	12	DIMITRI FROM PARIS ASTRALWORKS 11712* (21.98 CD)	After The Playboy Mansion
48			1	NEW CREATION OF GOD AMEN 1502 (9.98/14.98)	He's All I Need
49			1	THE HIVES BURNING HEART 82005*/EPITAPH (18.98 CD)	Veni Vidi Vicious
50	23	—	2	SOLAS SHANACHIE 7865 (17.98 CD)	The Edge Of Silence

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled by major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Oro). ▲ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. † indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

APRIL 6 2002

Billboard TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1		1	JIMMY BUFFETT	MAILBOAT 2005	Far Side Of The World	5
NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1						
2	2	4	SOUNDTRACK ▲	LOST HIGHWAY/MERCURY 170069/IOJMG	O Brother, Where Art Thou?	3
3	1	2	INDIGO GIRLS	EPIC 86401	Become You	53
4	5	4	NORAH JONES	BLUE NOTE 32088/CAPITOL ▲	Come Away With Me	58
5	3	4	ALANIS MORISSETTE	MAVERICK 47988/WARNER BROS	Under Rug Swept	8
6	8	7	BARRY MANILOW	BMG HERITAGE 10600/ARISTA	Ultimate Manilow	25
7	6	4	U2 ▲	INTERSCOPE 524653	All That You Can't Leave Behind	37
8			DANIEL RODRIGUEZ	MANHATTAN 37564 ▲	The Spirit Of America	140
9			CATHY FINK & MARCY MARXER WITH BRAVE COMBO	ROUNDER 618092	All Wound Up! - A Family Music Party!	-
10	13	11	SOUNDTRACK ●	V2 27119	I Am Sam	38
11			THE CORRS	143/LAVA/ATLANTIC 83533/AG	VH1 Music First Presents: The Corrs - Live In Dublin	66
12	12	1	SOUNDTRACK	INTERSCOPE 493228	Moulin Rouge 2	138
13	11	17	ALISON KRAUSS & UNION STATION ●	ROUNDER 610495/IOJMG	New Favorite	109
14	9	13	INDIA.ARIE ▲	MOTOWN 013770/UMRG	Acoustic Soul	32
15	10	37	ALICIA KEYS ▲	J 20002	Songs In A Minor	18
16			VARIOUS ARTISTS	UNIVERSAL/EMI/ZOMBA/SONY 84408/UMRG	Now 9	1
17	17	13	JOSH GROBAN	143 48154/WARNER BROS. ▲	Josh Groban	81
18	20	4	KYLIE MINOGUE	CAPITOL 37670	Fever	13
19			JOHN MAYER	AWARE/COLUMBIA 85293*/CRG ▲	Room For Squares	56
20			DIANA KRALL ▲	VERVE 549846/VG	The Look Of Love	105
21	16	4	CHRIS ISAAK	REPRISE 48016/WARNER BROS.	Always Got Tonight	97
22	21	3	NATALIE IMBRUGLIA	RCA 68082	White Lilies Island	67
23			RAFFI	ROUNDER 618108	Let's Play!	-
24	18	17	TRAIN ▲	AWARE/COLUMBIA 69888/CRG	Drops Of Jupiter	88
25			ENYA ▲	REPRISE 47426/WARNER BROS	A Day Without Rain	44

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. ▲ indicates past or present Heatseeker title. © 2002. VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

APRIL 6 2002

Billboard TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	41	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IOJMG
NUMBER 1 30 Weeks At Number 1				
2			BLADE II	IMMORTAL 12064*/VIRGIN
3	4	11	I AM SAM ●	V2 27119
4	2	1	RESIDENT EVIL	ROADRUNNER 618450/IOJMG
5	3	1	QUEEN OF THE DAMNED	WARNER SUNSET/REPRISE 48285/WARNER BROS.
6	6	4	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
7	5	11	MOULIN ROUGE ▲	INTERSCOPE 493035
8	8	4	COYOTE UGLY ▲	CURB 78703
9	7	2	ALL ABOUT THE BENJAMINS	SLIP-N-SLIDE 39011/NEW LINE
10	9	3	STATE PROPERTY	ROC-A-FELLA/OEF JAM 586671/IOJMG
11	11	18	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
12	12	4	MOULIN ROUGE 2	INTERSCOPE 493228
13	10	10	A WALK TO REMEMBER	EPIC 86311
14	13	37	THE FAST AND THE FURIOUS ●	MURDER INC./DEF JAM 548832*/IOJMG
15	15	12	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IOJMG
16	18	13	THE PRINCESS DIARIES ●	WALT DISNEY 860731
17	14	4	WE WERE SOLDIERS	COLUMBIA 86403/CRG
18	17	33	DOWN FROM THE MOUNTAIN	LOST HIGHWAY/MERCURY 170221/IOJMG
19	16	17	ALI	INTERSCOPE 493172
20	19	17	HARDBALL	SO SO DEF/COLUMBIA 86025/CRG
21	20	23	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
22			TRAINING DAY	PRIORITY 50213*/CAPITOL
23	24	10	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES - THE ALBUM	HYPNOTIZE MINDS/LOUJ/COLUMBIA 1972/CRG
24	21	25	AMERICAN PIE 2 ●	REPUBLIC/UNIVERSAL 014494/UMRG
25	22	19	HOW HIGH	DEF JAM 586628*/IOJMG

APRIL 6 2002

Billboard TOP POP CATALOG™

All 3 charts are compiled from a national sample of retail stores, music retailers and Internet sales. Source: Nielsen SoundScan. * Asterisk indicates vinyl available.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1		1	DISTURBED ▲	GIANT 24738/WARNER BROS. (11.98/17.98) ▲	The Sickness
NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1					
2	1	1	CREED ◆	WINO-UP 13053* (11.98/18.98)	Human Clay
3	2	2	BOB SEGER & THE SILVER BULLET BAND ▲	CAPITOL 30334 (10.98/15.98)	Greatest Hits
4			NICKEL CREEK ●	SUGAR HILL 3909 (16.98 CD) ▲	Nickel Creek
5	3	4	PINK FLOYD ◆	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
6	5	3	U2 ▲	ISLAND 524613/IOJMG (12.98/18.98)	The Best Of 1980-1990
7	6	5	ENYA ▲	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
8	8	6	DIXIE CHICKS ▲	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
9	4	8	DEF LEPPARD ▲	MERCURY 528718/IOJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
10	7	7	KID ROCK ◆	TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) ▲	Devil Without A Cause
GREATEST GAINER					
11	11	12	CELINE DION ▲	550 MUSIC 83760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
12			DAVID GRAY ▲	ATO 69351/RCA (11.98/17.98) ▲	White Ladder
13	9	9	METALLICA ◆	ELEKTRA 81113*/EEG (11.98/17.98)	Metallica
14	10	10	CREED ▲	WINO-UP 13049 (11.98/18.98) ▲	My Own Prison
15	12	13	SYSTEM OF A DOWN ▲	AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) ▲	System Of A Down
16	13	11	JAMES TAYLOR ◆	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
17	14	17	AC/DC ◆	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
18	27	33	GUNS N' ROSES ◆	GEFFEN 42148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
19	15	18	ABBA ▲	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
20	18	22	SHANIA TWAIN ◆	MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
21	20	21	BOB MARLEY AND THE WAILERS ◆	TUFF GONG/ISLAND 84621/IOJMG (12.98/18.98)	Legend
22	19	19	DIXIE CHICKS ◆	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) ▲	Wide Open Spaces
23	24	28	VARIOUS ARTISTS ●	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)	Toddler Favorites
24	21	24	SUBLIME ▲	GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	32	42	TOM PETTY AND THE HEARTBREAKERS ▲	MCA 110813 (12.98/18.98)	Greatest Hits
26	25	36	LYNYRD SKYNYRD ●	MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
27	17	14	CAROLE KING ◆	EPIC 85850 (7.98 EQ/11.98)	Tapestry
28	29	29	INCUBUS ▲	IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
29	26	27	2PAC ▲	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
30	41	50	ELTON JOHN ◆	ROCKET/ISLAND 512532/IOJMG (6.98/11.98)	Greatest Hits
31	42	-	THE BEACH BOYS	CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
32	30	39	AEROSMITH ◆	COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
33	22	15	WAYLON JENNINGS ▲	RCA (NASHVILLE) 8506/RLG (7.98/11.98)	Greatest Hits
34			DIANA KRALL ▲	VERVE 050304/VG (12.98/18.98)	When I Look In Your Eyes
35	23	-	JOURNEY ◆	COLUMBIA 44490/CRG (11.98 EQ/17.98)	Journey's Greatest Hits
36	16	25	AL GREEN ▲	HIT THE RIGHT SPOT/30800/CAPITOL (10.98/17.98)	Greatest Hits
37	31	20	ALANIS MORISSETTE ◆	MAVERICK 45901/WARNER BROS. (10.98/17.98) ▲	Jagged Little Pill
38	45	-	QUEEN ▲	HOLLYWOOD 16126 (11.98/17.98)	Greatest Hits
39	50	-	OZZY OSBOURNE ▲	EPIC 67990 (10.98 EQ/17.98)	The Ozzman Cometh
40	28	26	SADE ▲	EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade
41	35	38	BON JOVI ◆	MERCURY 538089/IOJMG (6.98/11.98)	Slippery When Wet
42	47	-	GODSMACK ▲	REPUBLIC/UNIVERSAL 153190/UMRG (12.98/18.98) ▲	Godsmack
43			ALAN JACKSON ▲	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection
44	39	49	BROOKS & DUNN ▲	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection
45			JIMMY BUFFETT ●	MAILBOAT 2000 (9.98/16.98)	Buffett Live: Tuesdays, Thursdays, Saturdays
46	37	30	WILLIE NELSON ●	LEGACY/COLUMBIA (NASHVILLE) 63322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
47	38	31	JOHNNY CASH ●	LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
48			BEASTIE BOYS ▲	DEF JAM 527351/IOJMG (6.98/11.98)	Licensed To Ill
49	49	34	3 DOORS DOWN ▲	REPUBLIC/UNIVERSAL 153920/UMRG (12.98/18.98) ▲	The Better Life
50			VARIOUS ARTISTS ●	BENSON 8495/ZOMBA (3.98/6.98)	Cedarport Kids Classics: Toddler Tunes: 26 Classic Songs For Toddlers

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. ▲ indicates past Heatseeker title. © 2002. VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Chart Codes:

—ALBUMS—

The Billboard 200 (B200)

Blues (BL)

Classical (CL)

Classical Crossover (CX)

Contemporary Christian (CC)

Country (CA)

Country Catalog (CCA)

Electronic (EA)

Gospel (GA)

Heatseekers (HS)

Independent (IND)

Internet (INT)

Jazz (JZ)

Contemporary Jazz (CJ)

Latin Albums (LA)

Latin: Latin Pop (LPA)

Latin: Regional Mexican (RMA)

Latin: Tropical/Salsa (TSA)

New Age (NA)

Pop Catalog (PCA)

R&B/Hip-Hop (RBA)

R&B/Hip-Hop Catalog (RBC)

Reggae (RE)

World Music (WM)

—SINGLES—

Hot 100 (H100)

Hot 100 Airplay (HA)

Hot 100 Singles Sales (HSS)

Adult Contemporary (AC)

Adult Top 40 (A40)

Country (CS)

Dance/Club Play (DC)

Dance/Sales (DS)

Hot Latin Tracks (LT)

Latin: Latin Pop (LPS)

Latin: Regional Mexican (RMS)

Latin: Tropical/Salsa (TSS)

R&B Hip-Hop (RBH)

R&B Hip-Hop Airplay (RA)

R&B Hip-Hop Singles Sales (RS)

Rap (RP)

Mainstream Rock (RO)

Modern Rock (MO)

Top 40 Tracks (T40)

Rankings from biweekly charts are listed in

italics during a chart's unpublished week.

112: H100 93; HSS 68; RA 53; RBH 58; RS 62
2002: NA 3
2Pac: PCA 29; RBC 1, 2, 7, 8
3 Doors Down: PCA 49; A40 20
311: MO 28
31W: DS 8; H100 88; HSS 8; RA 72; RBH 52; RP 2;
RS 4
3Pac: RA 71; RBH 75
3rd Strike: RO 40
Bball: RBA 64
99th Affair: DC 23

—A—

Aaliyah: B200 76; RBA 42; H100 27; HA 24; RA 8,
30; RBH 9, 31
Abandoned Pools: HS 25; MO 31
Abba: PCA 19
AC/DC: PCA 17
Acoustic Alchemy: CJ 20
Oleta Adams: IND 31
Yolanda Adams: B200 128; CC 9; GA 3, 29; RBA
49
Adema: B200 69; MO 17; RO 21
Ad Finem: DC 40
Trace Adkins: CA 46; CS 32
Aerosmith: PCA 32; HSS 32
Afro Celt Sound System: WM 12
Levert Agee: HSS 44; RBH 98; RP 16; RS 22
Pepe Aguilar: LA 64; LPS 34; LT 26; RMS 18, 32
Christina Aguilera: HSS 67
Alli: RBH 97
Alien Ant Farm: B200 136
Gary Allan: CA 25; CCA 11; CS 28
Herb Alpert: CJ 19
Amber: DS 11
Americana: DC 15
Jessica Andrews: CA 55
And You Will Know Us By The Trail Of Dead: HS
29

Los Angeles Azules: LA 24; RMA 11
Los Angeles De Charly: LA 58; LT 50; RMS 16
Army: DC 35
Marc Anthony: LA 3; TSA 1; AC 9; LT 22, 43; TSS 2,
11
Ricardo Arjona: LPS 37
Louis Armstrong: JZ 20
Ascension: DC 34
Ashanti: H100 2, 4, 9; HA 2, 4, 9; HSS 24, 26; RA 1,
4, 20; RBH 1, 4, 20; RP 15; RS 18, 21, 40; T40
8, 10, 22
The Avanchones: EA 25
Avalon: CC 27
Avant: H100 46, 60; HA 45, 58; RA 10, 15; RBH 11,
18; RS 57

Kevin Aviance: DC 7
Ramon Ayala Y Sus Bravos Del Norte: LA 62;
RMS 23, 27
Steve Azar: CS 15; H100 73; HA 71

—B—

B2K: B200 12; RBA 3; H100 62; HSS 4; RA 42, 64;
RBH 33, 45; RS 3
Backstreet Boys: B200 142; AC 10
Bad Religion: IND 12
Baha Men: WM 8; HSS 33
David Ball: CA 45
Charli Baltimore: RA 62; RBH 63; RS 38
Banda El Recodo: LA 40; RMA 20; LT 18; RMS 5
Banda Tierra Blanca: RMS 37
Basement Jaxx: EA 9; IND 27; DS 17
Helen Baylor: GA 23
The Beach Boys: PCA 31
Beanie Sigel: H100 58; HA 57; RA 17; RBH 17
Bear Witnez: HSS 34; RBH 94; RP 13; RS 17
Walter Beasley: CJ 7; IND 46
Beastie Boys: PCA 48
The Beatles: B200 148
The Beatnuts: RS 55
Bee Gees: B200 196
Beelove: HSS 13; RBH 84; RP 4; RS 7
Beki: DC 22
Bel Amour: DC 42
Regina Belle: RBA 94
Tony Bennett: JZ 2
David Benoit: CJ 13
Big Moe: RA 75; RBH 78
Big Noyd: RS 68
Big Tymers: RA 68; RBH 69; RS 58
Bilal: HSS 71; RS 47
Bjork: EA 19
Clint Black: CA 51
Black Eyed Peas: HSS 74
Mary J. Blige: B200 20; RBA 7; RBC 10; DC 2; DS
3; H100 35, 51, 52; HA 30, 47, 55; HSS 58,
62; RA 21, 47, 48; RBH 21, 46, 50; RS 33, 52;
T40 34
Blind Guardian: IND 37
The Blind Boys Of Alabama: GA 26
Blink-182: B200 107; MO 6
Blue Six: DC 43
Boards Of Canada: EA 18
Andrea Bocelli: B200 150; CL 5; CX 2, 15
Michael Bolton: AC 15
Bon Jovi: PCA 41
Bond: CX 8
Boobakaw And Tha Wild Younginz: RP 25; RS 35
Chris Botti: CJ 4; HS 39
Bounty Killer: A40 15; H100 36; HA 37; T40 16
Boyz II Men: HSS 55
Brancaccio & Alsher: DC 6
Brandy: B200 11; RBA 4; H100 13; HA 14; HSS 53;
RA 19; RBH 15; RS 32; T40 20
Michelle Branch: B200 36; A40 12; H100 19; HA
18; T40 11
Rick Braun: CJ 22
Brave Combo: INT 9
Jim Brickman: NA 2; AC 14
Sarah Brightman: B200 176; CX 3, 9
The Bright Star Male Chorus: GA 36
Brill: HSS 73
Brooks & Dunn: B200 122; CA 11; CCA 7; PCA 44;
CS 7; H100 55; HA 54
Garth Brooks: B200 98; CA 9; CCA 18; CS 17
Jonatha Brooke: AC 29
The Brooklyn Tabernacle Choir: CC 30; GA 9
Andrea Brown: DC 5
Jimmy Buffett: B200 5; IND 1; INT 1; PCA 45
Los Bukis: LA 46
Rafy Burgos "El Cupido": TSS 31
Busta Rhymes: B200 48; RBA 15; H100 25; HA 23;
HSS 16; RA 7; RBH 7; RP 8; RS 12
Tracy Byrd: CA 52; CS 59

—C—

Shirley Caesar: GA 13
Chris Cagle: B200 164; CA 19; HS 5; CS 2; H100
40; HA 35
Maria Callas: CL 6
The Calling: B200 84; A40 1; AC 30; H100 12; HA
11; T40 5
Jaime Camil: LPS 27; LT 31
Cam'Ron: RA 39; RBH 43
Blu Cantrell: HSS 40; RS 45
Capleton: RE 4
Mariah Carey: HSS 43, 55; RS 59
Vanessa Carlton: A40 19; H100 16; HA 36; HSS 3;
T40 17
Rodney Carrington: CA 61
Kurt Carr Singers: CC 18; GA 5; HS 20
Jeff Carson: CS 47
Aaron Carter: B200 199
Johnny Cash: CA 38; CCA 9; PCA 47
Butch Cassidy: HSS 75; RBH 96; RS 37
Cee-Lo: H100 99; RA 59; RBH 59; RP 22; RS 30
Ricardo Cerda "El Gavilán": RMS 30
Kasey Chambers: CA 29; HS 18
Chanticleer: CL 12
Manu Chao: LA 65
Steven Curtis Chapman: B200 193; CC 16
Chayanne: HS 48; LA 8; LPA 5; LPS 1; LT 5; TSS 33
The Chemical Brothers: EA 3; DS 18
Cher: B200 47; AC 16; DC 1; DS 1; H100 85; HSS 7
Kenny Chesney: B200 137; CA 14; CS 5; H100 45;
HA 42
Mark Chesnutt: CS 42

El Chichicuilote: LA 37; RMA 19
The Chieftains: B200 116; WM 1
Chocolate: TSS 29
Charlotte Church: CX 4
City High: T40 32
Eric Clapton: BL 3
Patsy Cline: CCA 14
Clinic: IND 29
Tammy Cochran: CA 62; CS 23
Renan Almendarez Coello: LT 40; RMS 13
Kellie Coffey: CS 25
Coldplay: B200 187
John Coltrane: JZ 9
Conjunto Primavera: LT 39; RMS 12
Banda Tierra Santa: JZ 4, 6
Corey: B200 73; RBA 33; H100 84; HSS 5; RBH
66; RS 6
The Corrs: B200 66; INT 11
Conchi Cortes: LPS 26; LT 33; TSS 9
Costumbre: RMS 39
Course Of Nature: HS 19; MO 27; RO 9
El Coyote Y Su Banda Tierra Santa: LA 55; LT 38;
RMS 11
Creed: B200 22; PCA 2, 14; A40 4; H100 20; HA 17;
MO 29; RO 13, 14; T40 15
Crimewave: HSS 36; RBH 87; RP 6; RS 9
Cristian: LA 42; LPA 17; LPS 11, 13; LT 14, 15; TSS
28
Sheryl Crow: A40 9; T40 38
Celia Cruz: TSA 9; LT 45; TSS 12
The Crystal Method: EA 21
Brian Culbertson: CJ 24
Custom: B200 124; HS 2; MO 22
Cypress Hill: HSS 70; RS 65

—D—

Willie D: HSS 14; RBH 88; RP 7; RS 10
Daft Punk: EA 8
D'Angelo: RA 65; RBH 68
The Charlie Daniels Band: CA 59, 70; CCA 20
Daryn Y Los Herederos: TSS 21
Darude: EA 22
Dashboard Confessional: B200 189; HS 13; IND
10; MO 37
Craig David: B200 68; RBA 54; DS 14; H100 32;
HA 38; HSS 18; RBH 81; RS 26; T40 19
Miles Davis: JZ 25
Inaya Day: DC 10
Default: B200 65; IND 3; A40 21; H100 34; HA 29;
MO 7; RO 2; T40 35
Def Leppard: PCA 9
Dennis Da Menace: HSS 41; RP 19; RS 25
Kevin Denney: CS 20; H100 78; HSS 21
John Denver: CCA 19
Destiny's Child: B200 50; RBA 30
Franco De Vita: LA 29; LPA 13; LPS 25; LT 47; TSS
27
Louie DeVito: EA 24
D-Gotti: RA 75; RBH 78
Diamond Rio: CA 54
Dido: AC 8; DC 32; DS 2; HSS 38
Dieselboy: EA 6; HS 26; IND 16
Joe Diffie: CS 52
Dimitri From Paris: EA 13; IND 47
Celine Dion: PCA 11; A40 25; AC 1; H100 38; HA
39; T40 37
Disturbed: PCA 1; RO 18
Dixie Chicks: CCA 2, 4; PCA 8, 22; CS 12; H100 77
DJ Encore: EA 15
DJ Sammy: DC 44; DS 13
DMX: B200 106; RBA 45; RBC 24; RA 54; RBH 55
Do: DC 44; DS 13
Dolce: DC 12
Dope: RO 34
David Draiman: RO 28
Dr. Dre: RBC 11, 23; RBH 83; RS 39
Dream: DS 21; HSS 64
Dream Street: IND 20
Drowning Pool: B200 134; RO 23
Huey Dunbar: TSS 30
Jermaine Dupri: RBA 79; H100 54; HA 52; RA 27,
60; RBH 26, 64; T40 40

—E—

Earshot: MO 40; RO 24
Eastern Michigan Gospel Choir: GA 25
Linda Eder: HS 38
eels: HS 24
Elephant Man: RE 11
Missy "Misdemeanor" Elliott: RBA 91; DC 25;
H100 81; RA 26; RBH 28, 83; RS 39
Richard Elliot: CJ 21
Emerson Drive: CS 16; H100 71; HA 72; HSS 22
Enald: NA 8
Kim English: DS 25
Erya: B200 44; INT 25; NA 1; PCA 7; AC 4, 21; HSS
23
E.S.G.: IND 38
Faith Evans: B200 74; RBA 26; H100 14; HA 13; RA
5, 54; RBH 5, 55; RS 63
Rev. Clay Evans And The AARC Mass Choir: GA
12; IND 36
Sara Evans: CA 28; CS 36
Eve: T40 32
Evol: HSS 44; RBH 98; RP 16; RS 22
Lara Fabian: LPS 31
Fabolous: B200 132; RBA 58; H100 59; HA 60; RA
41; RBH 39; RS 48; T40 39
Familiar 48: RO 35

—F—

Fat Joe: B200 30; RBA 17; H100 2; HA 2; HSS 26;
RA 4, 45; RBH 4, 48; RP 15; RS 21; T40 10
Fear No M.O.B.: IND 33; RBA 56
Alejandro Fernandez: LA 31; LPA 14; LPS 12, 24; LT
12, 34
Vicente Fernandez: LA 20; RMA 7; RMS 28
Victor Fields: CJ 16
Cathy Fink: INT 9
Five For Fighting: B200 188; A40 10, 35; AC 3;
H100 44; HA 43
Flaw: B200 174; HS 9
Bela Fleck: CX 11
Bela Fleck & The Flecktones: CJ 9
Flogging Molly: B200 157; HS 4; IND 8
Luis Fonsi: B200 190; HS 14; LA 1; LPA 1; LPS 3; LT
3; TSS 7
Robben Ford: BL 2
Kirk Franklin: B200 29; CC 2; GA 1; RBA 12
Freestylers: DC 45
Freeway: H100 58; HA 57; RA 17; RBH 17
Friburn & Urlik: DC 19
Fulanito: TSA 10; TSS 18
Fu Manchu: RO 30
Funky Green Dogs: DC 50
Nelly Furtado: B200 59; A40 39

—G—

Ana Gabriel: LA 72; LPS 20; LT 21
Juan Gabriel: LPS 40
Bill & Gloria Gaither And Their Homecoming
Friends: CC 17, 22
Garbage: EA 14
Kenny Garrett: JZ 22
Marvin Gaye: RBC 13
G. Dep: RS 46
Georgie Porgie: DC 13
Gerardo: DC 15
Stan Getz: JZ 14
Ghostface Killah: RS 64
Billy Gilman: CA 68
Ginuwine: H100 81; RA 26; RBH 28, 82
Gipsy Kings: LA 47, 73; LPA 20; WM 15
Godsmack: PCA 42; MO 20; RO 5
Goldtrix: DC 5
Jimmy Gonzalez Y El Grupo Mazz: RMS 33
Goo Goo Dolls: A40 6; H100 26; HA 26; MO 24;
RO 38; T40 21
Gorillaz: B200 149, 182
Gov: NA 12
Amy Grant: CC 37
Grateful Dead: B200 120
Gravity Kills: RO 27
David Gray: PCA 12
Macy Gray: HSS 74
James Grear & Company: GA 32
Great Big Sea: WM 11
Al Green: PCA 36; RBC 9; RA 44; RBH 49
Green Day: B200 172
Green Eyed: HSS 35; RBH 92; RP 11; RS 15
Lee Greenwood: HSS 60
Pat Green: CA 33; CS 38
Andy Griggs: CS 30
Josh Groban: B200 81; INT 17
Grupo Bryndis: LA 32, 56; RMA 15; LT 49; RMS 17
Guns N' Roses: PCA 18
Buddy Guy: BL 10
Alejandra Guzman: LPS 30

—H—

Hilary Hahn: CL 15
Hahz The Rippa: HSS 63; RP 23; RS 31
Andricka Hall: DC 27
George Harrison: HSS 39
Hawke: DC 47
Darren Hayes: B200 35; A40 40; AC 20; DC 21;
H100 80
Headstrong: RO 16
Don Henley: CS 58
Ty Herndon: CS 37
Elder Jimmy Hicks And The Voices Of Integrity:
GA 14; IND 44
Faith Hill: CCA 13; AC 12
The Hilliard Ensemble: CL 9
The Hives: IND 49
Dave Hollister: HSS 63; RBH 95; RP 23; RS 31
Steve Holy: B200 129; CA 12; CS 11; H100 64; HA
60
Hometown News: CS 48
Hoobastank: B200 61; H100 68; HA 66; MO 4; RO
10
Whitney Houston: HSS 52; RS 73
Rebecca Lynn Howard: AC 14
Los Huracanes del Norte: RMS 21
Hyped Up Westbound Souljaz: HSS 61; RBH 99;
RP 17; RS 23

—I—

Ibiza: DC 9
Ice Cube: B200 184; RBA 59
Enrique Iglesias: B200 21; A40 24; AC 2; DC 8;
H100 17, 43; HA 16, 44; LPS 4, 14; LT 9; T40
12; TSS 16
Ilo: H100 50; HA 53; T40 25
Ill Nino: HS 37
Iman: LA 71; RMS 24, 25
Natalie Imbruglia: B200 67; INT 22; A40 11; H100
86
The Immobilier: RS 51
IMX: B200 153; IND 7; RBA 47; RA 70; RBH 71
Incubus: B200 60; PCA 28; MO 12, 15; RO 11
India: TSA 19

India.Arie: B200 32; INT 14; RBA 24; H100 82
Indigo Girls: B200 53; INT 3
Injected: HS 17; MO 26; RO 20
Intocable: LA 68; LT 27; RMS 8, 9
Los Invasores de Nuevo Leon: RMS 40
Chris Isaak: B200 97; INT 21; A40 22; AC 22
The Isley Brothers Featuring Ronald Isley AKA
Mr. Biggs: RBA 69

—J—

Alan Jackson: B200 6; CA 2, 40; CCA 6; PCA 43;
CS 10, 21; H100 57, 76; HA 56, 75
Janet Jackson: B200 146; RBA 70; DC 25
The Jackson 5: RBC 17
Michael Jackson: B200 104, 175; RBA 40; RA 14,
74; RBH 16, 79
Jagged Edge: RBA 75; DS 12; HSS 72; RA 51; RBH
56; RS 60
Jaheim: B200 41; RBA 9; H100 30; HA 25; RA 6;
RBH 6; RS 67
Bishop T.D. Jakes: CC 23; GA 7
Bishop T.D. Jakes & The Potter's House Mass
Choir: GA 24
Boney James: CJ 2; RBA 66; RBH 95
Brett James: CS 46
Etta James: BL 12; JZ 15
Jamiroquai: DC 11
Tim Janis: CX 14
Jars Of Clay: B200 92; CC 5
Ja Rule: B200 23; RBA 14; RBC 22; H100 1, 9, 51;
HA 1, 9, 47; RA 9, 20, 21, 62; RBH 10, 20, 21,
63; RS 38, 40; T40 1, 8
Jacky Jasper: IND 30; RBA 73
Jay-Z: B200 2, 154, 162; RBA 1, 57, 68; RBC 6, 18;
H100 87; HSS 20; RA 50, 52; RBH 47, 53; RP
14; RS 19, 53, 61
Jaz-O: RS 51
Waylon Jennings: CA 58; CCA 5, 23; PCA 33
Jeremiah Freed: RO 39
Jewel: B200 75; A40 5; AC 28; T40 30
Jose Alfredo Jimenez: LA 48, 66
Jimmy Eat World: B200 86; A40 30; H100 56; HA
63; MO 3
Jodeci: RBC 25
Joe: B200 103; RBA 37; RA 33; RBH 36
Elton John: B200 181; PCA 30; AC 11
Carolyn Dawn Johnson: CA 36; AC 24; CS 18
Jack Johnson: B200 99; MO 30
Joi: HS 31; RBA 62
Jonell: H100 100; HSS 9; RP 9; RS 13
Donell Jones: RA 61; RBH 65
George Jones: CA 63
Norah Jones: B200 58; CJ 1; INT 4
Roy Jones, Jr.: RBA 77; HSS 63; RP 23; RS 31
Sir Charles Jones: HS 28; IND 17; RBA 39
Richard Joo: CL 4
Montell Jordan: RA 69; RBH 73
Journey: PCA 35
The Judds: CCA 17
Jump 5: CC 34
Just-Ice: RS 42
Juvenile: RBC 16; HSS 69; RP 18; RS 24

—K—

Israel Kamakawiwo'ole: WM 10
Anthony Keams: WM 9
John P. Kee: GA 33, 39
Toby Keith: B200 71; CA 6; CCA 10, 22; CS 4; H100
39; HA 34
R. Kelly: B200 2; RBA 1, 78; H100 87, 92; HSS 20;
RA 45, 50, 52; RBH 47, 48, 53, 80; RP 14; RS
19, 53
Alicia Keys: B200 18; INT 15; RBA 21; A40 34; AC
26; H100 74; HA 74; RA 31, 34; RBH 32, 38
Khia: HS 42; IND 23; RBA 48
KHZ: DC 36
Angelique Kidjo: WM 3
Kid Rock: B200 39; PCA 10; RO 22
Kidz Bop Kids: B200 165
Killa Beez: B200 78; IND 4; RBA 16
Killer Mike: H100 22; HA 21; HSS 46; RA 24; RBH
24; RP 21; RS 28; T40 26
B.B. King: BL 3
Carole King: PCA 27
Kittie: IND 45
KMFDN: IND 11
Jennifer Knapp: CC 39
Knoc-Turn'Al: RBH 83; RS 39
Korn: MO 16; RO 15
Kosheen: EA 23; DS 22
Diana Krall: B200 105; INT 20; JZ 1; PCA 34
Alison Krauss: B200 109; CA 10; CCA 15; INT 13
Lenny Kravitz: B200 171; A40 27, 32
KRS-One And The Temple Of Hip-hop: GA 17

—L—

Rachael Lampa: B200 168; CC 14; HS 6
David Lanz: CJ 14; NA 10
Shannon Lawson: CS 33
Murphy Lee: RBH 97
Tommy Lee: RO 26
Melina Leon: LPS 33; TSS 26
Gerald Levert: RBA 82; RBH 77
Tony Levin: NA 15
Glenn Lewis: B200 4; RBA 2; H100 41; HA 41; RA
12; RBH 13; RS 56
Ramsey Lewis: JZ 3
LaLeY: LA 25; LPA 11
Liberacion: LA 35; RMA 17; LT 20; RMS 6
Lifehouse: B200 194; A40 13, 23
Lightforce: DC 24

Lil Blacky: IND 39; RBA 74
 Lil Bow Wow: B200 64; RBA 32; RA 29; RBH 30
 Lil' J: HSS 12; RBH 86; RS 20
 Lil Jon & The East Side Boyz: IND 43
 Lil' Keke: HS 50; IND 26; RBA 83
 Lil' Romeo: RBA 98; H100 84; HSS 5; RBH 66; RS 6
 Lil Ru: HSS 42, 48; RBH 91, 93; RP 10, 12; RS 14, 16
 Lil' Smoke: RS 66
 Limit 21: TSS 40
 Linkin Park: B200 7; A40 16; H100 3; HA 3; MO 10, 32; RO 7; T40 2
 Little Big Town: CS 43
 Little Charlie & The Nightcats: BL 14
 LL Cool J: RS 74
 Lo Fidelity Allstars: DC 4
 Lonestar: B200 169; CA 20; AC 5; CS 22
 Loon: H100 24; HA 19; RA 13; RBH 14; T40 33
 Jennifer Lopez: B200 17, 100; RBA 20, 93; H100 1; HA 1; RA 9; RBH 10; T40 1
 Lords Of Acid: DS 23
 Lostprophets: HS 36; MO 34
 Louchie Lou & Michie One: HSS 45
 Patty Loveless: CA 35
 Lyle Lovett: CA 71
 Ludacris: B200 9; RBA 5; H100 37, 54; HA 32, 52; HSS 37; RA 11, 27; RBH 12, 26; RP 20; RS 27, 74; T40 31, 40
 Lynyrd Skynyrd: PCA 26

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Yo-Yo Ma: CL 1, 3
 Mack 10: RBA 60
 Madonna: DS 16
 Raven Maize: DC 17
 Cheb Mami: DS 15
 Barry Manilow: B200 25; IND 24; INT 6
 Patricia Manterola: LA 51
 Mantra: DC 38
 Victor Manuelle: LT 23; TSS 3
 Bob Marley: PCA 21; RBC 12; RE 1, 15
 Bob Marley And The Wailers: RE 3
 Damian "Jr. Gong" Marley: RE 7
 Brad Martin: CS 35
 Rogelio Martinez: RMS 20
 Marcy Marxer: INT 9
 Mary Mary: CC 24; GA 8; RBA 86
 Pepper Mashay: DC 18
 Timo Maas: EA 7; HS 47; DC 30
 Master P: B200 161; RBA 52
 matchbox twenty: AC 6
 Keiko Matsui: C/ 25
 Dave Matthews Band: B200 117; A40 14
 Maurice J.: RBA 95
 Maxwell: B200 80; RBA 27; DS 4; H100 63; HA 61; HSS 66; RA 18, 40; RBH 19, 40; RS 44
 John Mayer: B200 56; INT 19; A40 17
 Martina McBride: B200 93; CA 8; CS 1; H100 31; HA 28
 McBride & The Ride: CS 50
 Delbert McClinton: BL 4; CA 65
 Donnie McClurkin: B200 180; CC 15; GA 4; RBA 61
 Brian McComas: CS 54
 John McDermott: HS 46; WM 2
 Reba McEntire: CA 30; CS 49
 Bobby McFerrin: C/ 15
 Tim McGraw: B200 72, 139; CA 7, 15; CCA 24; CS 3, 14; H100 42, 61; HA 40, 59
 Mark McGuinn: CA 66; CS 31
 Brian McKnight: AC 25; RA 60; RBH 64
 Megadeth: B200 115
 Melody: LA 34; LPA 15; LPS 38; TSS 38
 Men Of Standard: GA 21
 Roy D. Mercer: CA 64
 MercyMe: B200 87; CC 4
 Jo Dee Messina: B200 144; CA 17; AC 19; CS 14; H100 61; HA 59
 Metallica: PCA 13
 Pat Metheny Group: C/ 3
 Method Man: H100 100; HSS 9; RA 73; RBH 74; RP 9; RS 13, 49
 Tanto Metro & Devonte: RE 6; H100 95; RA 46; RBH 51
 Miguel Migs: EA 17
 Luis Miguel: LA 12; LPA 6; LPS 16; LT 25
 Christina Milian: HSS 19; RS 43
 Millencolin: HS 34; IND 19
 Kylie Minogue: B200 13; INT 18; A40 31; DS 10; H100 11; HA 10; T40 4
 Mobb Deep: B200 118; RBA 43; H100 93; RA 53; RBH 58; RS 68
 Grupo Modelo: LA 52
 Monchy & Alexandra: LA 10; TSA 2; LT 32; TSS 4
 Jane Monheit: JZ 10, 21
 Yolandita Monge: LA 44; LPA 19; LPS 22; LT 36; TSS 23
 Ricardo Montaner: LPS 32
 Pablo Montero: LA 26; LPA 12; LPS 9; LT 8; RMS 38; TSS 35
 Pilar Montenegro: LA 13; LPA 7; WM 5; LPS 10; LT 1; RMS 1; TSS 34
 John Michael Montgomery: CA 57
 Montgomery Gentry: CA 60; CS 51
 Stanton Moore: JZ 13
 Morel: DC 48
 Lorie Morgan: CA 39; IND 25
 Alanis Morissette: B200 8; INT 5; PCA 37; A40 3; H100 29; HA 33; T40 18
 Mr. Bigg: RBC 15
 Mr. Cheeks: RBA 89; H100 21; HA 51; HSS 2; RA

16; RBH 8; RP 1; RS 1
 Mr. Low Down: HSS 44; RBH 98; RP 16; RS 22
 Ms. Jade: H100 98; RA 49; RBH 54
 Nicole C. Mullen: CC 26; HS 40
 Shirley Muldock: GA 15
 Keith Murray: RS 74
 Mushroomhead: HS 15
 Musiq: H100 67; HA 67; RA 22; RBH 22; RS 54
 Charlie Musselwhite: BL 13
 Mystikal: B200 95; RBA 31; H100 89; HSS 75; RA 35; RBH 34, 96; RS 37, 72

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Nappy Roots: B200 31; RBA 10; H100 83; RA 38; RBH 37
 Nas: B200 28; RBA 11; RBC 5, 19; H100 97; RA 25, 51, 55; RBH 27, 56, 60; RS 69
 Naughty By Nature: DS 8; H100 88; HSS 8; RA 72; RBH 52; RP 2; RS 4
 Ednita Nazario: LPS 37
 MeShell Ndegeocello: DC 41
 Frankie Negron: TSA 17; LT 42; TSS 10
 Nelly: B200 130; RBA 76; DS 12; H100 5; HA 12; HSS 1, 72; RA 57; RBH 25; RS 2, 60; T40 6
 Willie Nelson: B200 143; CA 16; CCA 8, 25; PCA 46; CS 27
 N*E*R*D*: B200 85; RBA 41
 Ann Nesby: B200 62; RBA 8; RA 44; RBH 49
 New Creation Of God: GA 16; IND 48
 New Life Community Choir: GA 33
 Thomas Newman: DC 29
 New Order: DC 49
 Next: H100 30; HA 25; RA 6; RBH 6
 Joe Nichols: CS 44
 Nickel Creek: CCA 1; PCA 4; CS 55
 Nickelback: B200 14; A40 2; H100 6, 69; HA 5, 69; MO 8, 18; RO 3, 8; T40 3
 Tito Nieves: LT 23; TSS 3
 Ninezoo: HSS 65; RBH 89; RS 29
 No Doubt: B200 49; A40 15; H100 36; HA 37; T40 16
 NOFX: IND 13
 No Good: HSS 11; RBH 61; RP 3; RS 5
 Gabbie Nolen: CS 57
 The Notorious B.I.G.: RBC 3, 4; HSS 56, 57; RS 36, 41
 'N Sync: B200 94; H100 5; HA 12; HSS 1; RA 57; RBH 25; RS 2; T40 6

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OC: RS 50
 The Offspring: RO 37
 Ol' Dirty Bastard: B200 33; IND 2; RBA 6
 Jamie O'Neal: CA 50; CS 41, 45
 The Ones: DC 14
 Orchestra Baobab: WM 13
 La Oreja De Van Gogh: LPS 23; LT 37
 Los Originales De San Juan: LA 74
 Original P: RBA 92; HSS 61; RBH 99; RP 17; RS 23
 Oro Solido: TSA 16
 Fernando Ortega: CC 32; HS 49
 Ozzy Osbourne: B200 127; PCA 39; RO 32
 Ospina: DC 27
 O-Town: AC 17
 OutKast: B200 42; RBA 34; H100 22; HA 21; HSS 46; RA 24; RBH 24; RP 21; RS 28, 71; T40 26
 Out Of Eden: CC 25; HS 30
 Ginny Owens: CC 21; HS 22

-P-

Petey Pablo: B200 131; RBA 55; RBH 90
 Joe Pace & The Colorado Mass Choir: GA 11
 Lindsay Pagano: HSS 47
 Brad Paisley: B200 198; CA 22; CS 29
 Los Palominos: LA 49; RMS 26
 Palomo: LA 30; RMA 14; LT 13; RMS 2, 34
 Pastor Troy: RBA 90
 Laura Pausini: LA 17; LPA 10; LPS 21; LT 35
 Luciano Pavarotti: CL 2
 P. Diddy: DC 25; H100 24, 25; HA 19, 23; HSS 16; RA 7, 13; RBH 7, 14; RP 8; RS 12; T40 33
 Carlton Pearson And The Azusa Mass Choir: GA 30
 Murray Perahia: CL 8
 Amanda Perez: H100 79; HSS 10
 Perion: HSS 63; RP 23; RS 31
 Pesado: LA 27; RMA 12; LT 44; RMS 15
 Jonathan Peters: EA 20
 Pet Shop Boys: DS 19
 Tom Petty And The Heartbreakers: PCA 25
 Phantom Planet: B200 170; HS 7; MO 35
 Edith Piaf: CL 13
 Pimpinela: LA 43; LPA 18
 Pink: B200 10; A40 18; DS 6; H100 15, 48; HA 15, 49; T40 7, 23
 Pink Floyd: B200 135; PCA 5
 Alexandre Pires: HS 32; LA 4; LPA 2; LPS 2, 6; LT 10, 11; TSS 15
 Play: HSS 27
 P-Lo: HSS 48; RBH 93; RP 12; RS 16
 Plus One: B200 102; CC 7
 P.O.D.: B200 24; CC 1; H100 28; HA 27; MO 1; RO 6; T40 36
 El Poder Del Norte: LA 21; RMA 8; RMS 19, 36
 Point Of Grace: CC 38
 Christoph Poppen: CL 9
 Po' White Trash And The Trailer Park Symphony: IND 42; RBA 81
 PPK: DC 39
 Julio Preciado Y Su Banda Perta Del Pacifico: LA 59; RMS 35

Elvis Presley: IND 35; HSS 54
 Pretty Willie: HSS 29; RBH 100; RP 24; RS 34
 Project Pat: RBA 87
 Prophet Jones: RBA 67; RA 66; RBH 70
 Puddle Of Mudd: B200 15; A40 7; H100 7; HA 6; MO 2; RO 1, 19; T40 9
 Puerto Rican Power: TSS 14, 20, 37
 Puretone: DC 37

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Quarashi: MO 39
 Queen: PCA 38
 A.B. Quintanilla Y Los Kumbia Kings: LA 16; LPA 9

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Raekwon: RS 64
 Raffi: INT 23
 Bonnie Raitt: AC 27
 Rankin: RA 58; RBH 62
 Rancid: IND 13
 Rascal Flatts: B200 52; CA 4; CS 6; H100 47; HA 46
 Peter Rauhofer: DS 19
 The Rawlwo Boys: RS 66
 Los Razos: LA 57
 Redd Eyezz: HSS 69; RP 18; RS 24
 Redman: RA 73; RBH 74; RS 49
 Dianne Reeves: JZ 11
 Regency Buck: DC 20
 Remy Zero: A40 38
 Res: HS 16; RBA 44; DC 26
 Reveille: RO 31
 Lydia Rhodes: DC 38
 Los Rieleros Del Norte: LA 41
 LeAnn Rimes: CA 44; A40 26; AC 23; DS 5; H100 18; HA 20; HSS 6; T40 13
 The Rippingtons Featuring Russ Freeman: C/ 11
 Jenni Rivera: RMS 31
 Lupillo Rivera: LA 18, 22, 28, 36; RMA 6, 9, 13, 18; LT 17; RMS 3
 RL: RBH 76
 Dawn Robinson: RS 75
 Daniel Rodriguez: B200 140; CX 1; HS 3; INT 8; HSS 51
 Kenny Rogers: CS 56
 Tito Rojas: LA 45; TSA 5; LT 41; TSS 8, 32
 Joann Rosario: GA 19
 Paulina Rubio: LA 15; LPA 8; LPS 36
 Ruff Endz: RA 36; RBH 42

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Sade: B200 83; PCA 40; RBA 46, 97; RBC 21; DS 9
 Sanchez: RE 10
 Adan Chalino Sanchez: RMS 29
 Raphael Saadiq: RA 65; RBH 68
 Gilberto Santa Rosa: LA 75; TSA 6; LT 19; TSS 1, 22
 Juelz Santana: RA 39; RBH 43
 Alejandro Sanz: HS 35; LA 5; LPA 3; LPS 15; LT 24
 Savage Garden: HSS 49
 Sawyer Brown: CS 60
 The John Scofield Band: C/ 10
 Jill Scott: RBA 65; RA 67; RBH 72
 Peggy Scott-Adams: BL 1; IND 21
 Earl Scruggs And Friends: CA 53
 Joan Sebastian: IND 28, 41; LA 9, 14; RMA 3, 5; LPS 17; LT 7; RMS 7
 Jon Secada: LT 29; TSS 6
 Secret Garden: MA 14
 Bob Seger & The Silver Bullet Band: PCA 3
 Selena: LA 67
 Sensefield: A40 33
 Erick Sermon: RBH 76
 Sevendust: IND 15; MO 36; RO 25
 Shaggy: RE 2
 Shakira: B200 16; A40 37; DC 16; H100 33, 49; HA 31, 48; LPS 5, 19; LT 2, 30; T40 14, 29; TSS 13
 Remy Shand: B200 51; RBA 18; RA 63; RBH 67
 Sharissa: B200 82; RBA 22; H100 72; HA 70; RA 23; RBH 23
 SheDaisy: CS 34
 Shekinah Glory Ministry: GA 37
 Blake Shelton: CA 47; CS 53
 Janis Siegel: JZ 19
 Carly Simon: DC 25
 Nina Simone: JZ 24
 Frank Sinatra: B200 195
 Sin Bandera: LPS 28; LT 48; TSS 19
 Ricky Skaggs & Friends: CA 48
 Katie Skate: DS 20
 Slanted Eyezz: HSS 69; RP 18; RS 24
 Sleepy Brown: H100 37; HA 32; HSS 37; RA 11; RBH 12; RP 20; RS 27
 Slim Thug: IND 38
 Richard Smallwood With Vision: GA 18
 Esther Smith: GA 38
 Michael W. Smith: B200 79; CC 3
 Will Smith: HSS 31
 The Soggy Bottom Boys: CS 39
 Soil: HS 41
 Solar City: DC 18
 Solas: IND 50; WM 6
 Marco Antonio Solis: LA 60; LPS 29, 35
 Something Corporate: HS 27; MO 33
 Jimmy Sommers: C/ 18
 Soulive: C/ 6
 Britney Spears: B200 34
 Laut Sprecher: DS 20
 Stalnd: B200 77; H100 66; HA 65; MO 5; RO 4
 Brenda K. Starr: LT 23; TSS 3
 Starsailor: B200 185; HS 12

Static-X: RO 29
 Tommy Shane Steiner: CS 8; H100 65; HA 64
 Ray Stevens: CA 41; HSS 28
 Rod Stewart: B200 111
 St. Germain: C/ 17
 Sting: B200 152; DC 33; DS 15
 Rebecca St. James: B200 147; CC 10
 Angie Stone: B200 110; RBA 36; DC 3; DS 24; H100 90; RA 32, 43; RBH 35, 44
 Stone Temple Pilots: HSS 30
 George Strait: CA 24; CCA 21; CS 19; H100 75; HA 73
 Barbra Streisand: B200 151
 Strik nine: HSS 17; RBH 85; RP 5; RS 8
 The Strokes: B200 112; MO 25
 Michael Stuart: TSS 39
 Sublime: PCA 24
 Sum 41: B200 167; HSS 50
 Super Furry Animals: IND 32
 Aleks Syntek: LP 39
 System Of A Down: B200 27; PCA 15; H100 94; MO 13; RO 17

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Olga Tanon: TSA 7; TSS 25, 36
 James Taylor: PCA 16
 The Temerarios: LA 23, 69; RMA 10
 The Temptations: RBC 14
 Tenacious D: B200 179
 Bryn Terfel: CL 14
 John Tesh: B200 119; CC 8; IND 6; NA 7
 Thievery Corporation: JZ 7
 Third Day: B200 158; CC 12, 31
 Carl Thomas: RS 64
 Cyndi Thomson: B200 200; CA 23
 Thursday: B200 178; HS 10; IND 9
 T.I.: RBA 51
 Los Tigres Del Norte: LA 61; LT 46; RMS 14
 Timbaland & Magoo: RBA 96
 Aaron Tippin: HSS 25
 tobyMac: CC 36
 Tool: RO 36
 T.O.R.O.: RS 66
 Toya: H100 96; HSS 59
 Train: B200 88; INT 24; A40 8, 29; AC 13
 Randy Travis: CA 72
 Joann Rosario: GA 19
 Paulina Rubio: LA 15; LPA 8; LPS 36
 Ruff Endz: RA 36; RBH 42
 Travis Tritt: B200 133; CA 13, 69; CS 13; H100 70; HA 68
 Truth Hurts: RA 58; RBH 62
 T. Supremé: HSS 48; RBH 93; RP 12; RS 16
 Los Tucanes De Tijuana: HS 44; LA 6, 63; RMA 2; LT 28; RMS 10
 Shania Twain: CCA 3; PCA 20; DC 46
 Tweet: H100 10, 81; HA 8; HSS 15; RA 3, 26; RBH 3, 28; RS 11; T40 27
 Twista: RBC 20
 Ronan Tynan: WM 9
 Steve Tyrell: JZ 8
 Moses Tyson, Jr.: GA 20

-U-

U2: B200 37; INT 7; PCA 6
 UB40: RE 5
 UGK: RBA 50
 Uncle Kracker: AC 18
 Uncle Tupelo: B200 173; HS 8
 Union Station: B200 109; CA 10; INT 13
 Unwritten Law: B200 101; MO 11
 Polo Urias Y Su Maquina Nortena: RMS 22
 Usher: B200 19; RBA 13; H100 8, 23, 24; HA 7, 19, 22; RA 2, 13, 28; RBH 2, 14, 29; T40 24, 28, 33

-V-

Ian Van Dahl: DS 7
 Luther Vandross: B200 192; RBA 53; RA 56; RBH 57
 Vangelis: CL 11
 Sergio Vargas: TSS 17
 Phil Vassar: CS 9; H100 53; HA 50
 Jimmie Vaughan: BL 9
 Stevie Ray Vaughan And Double Trouble: BL 7
 Eddie Vedder: A40 28
 Chuy Vega: LA 70
 Veggie Tunes: IND 40
 Jaci Velasquez: LA 50; LPS 18
 Johnny Vicious: EA 5; HS 23; IND 14
 Alicia Villarreal: LA 11; RMA 4; LT 16; RMS 4
 Fernando Villalona: TSA 15; LT 29; TSS 6
 Viola: DC 28
 V.I.P. Music & Arts Seminar Mass Choir: GA 39
 Vita: RP 25; RS 35, 68
 Carlos Vives: LA 19; TSA 3; LPS 7; LT 4; TSS 5

-W-

The Wailers: PCA 21; RBC 12; RE 1, 15
 Andre Ward: C/ 8; RBA 71
 Latanza Waters: DC 23
 Russell Watson: CX 5
 Weezer: MO 19
 Peter White: C/ 12
 The White Stripes: B200 121; HS 1; MO 21
 Doug Williams: GA 22
 Hank Williams III: CA 34; HS 43
 Hank Williams Jr.: CA 42; CCA 12
 John Williams: CL 1
 John Williams: CX 6

Lee Williams And The Spiritual QCs: GA 34
 Melvin Williams: GA 22
 Pamela Williams: C/ 23
 Pharell Williams: H100 25; HA 23; HSS 16; RA 7; RBH 7; RP 8; RS 12
 Mark Willis: CS 41
 Michael Wilson: RA 75; RBH 78
 Nancy Wilson: JZ 3
 BeBe Winans: CC 20; GA 6; RBA 88
 CeCe Winans: CC 35; GA 10
 Lee Ann Womack: CA 32; AC 7; CS 27
 Darryl Worley: CS 40
 W.O.S.P.: DC 31
 Chely Wright: CA 37; CS 26
 Finbar Wright: WM 9
 Jaguar Wright: B200 125; RBA 29
 Wu-Tang Clan: RBA 80; RS 70
 Keke Wyatt: B200 90; RBA 25; H100 46; HA 45; RA 10; RBH 11
 Zakk Wyld's Black Label Society: HS 33; IND 18

-X-

X-Ecutioners: B200 45; RBA 38; H100 91; MO 14; RO 33

-Y-

Yanni: NA 4, 5
 Yanou: DC 44; DS 13
 Trisha Yearwood: CA 56; CS 17, 58
 Ying Yang Twins: RA 37; RBH 41
 Pete Yorn: B200 183; HS 11; A40 36; MO 38
 Youthful Praise: GA 40

-Z-

Charlie Zaa: HS 45; LA 7; LPA 4; LPS 8; LT 6; TSS 24
 Zero 7: EA 12
 Zoegirl: CC 19; HS 21
 Rob Zombie: B200 91; MO 23; RO 12

-SOUNDTRACKS-

Ali: RBA 85; STX 19
 All About The Benjamins: B200 89; IND 5; RBA 19; STX 9
 Amelle: WM 4
 American Pie 2: STX 24
 A Beautiful Mind: CX 7
 Big Bad Love: BL 8
 Black Hawk Down: WM 7
 Blade II: B200 26; EA 1; RBA 23; STX 2
 Coyote Ugly: B200 70; CA 5; STX 8
 Crouching Tiger, Hidden Dragon: CX 13
 Down From The Mountain: CA 26; STX 18
 The Fast And The Furious: B200 159; STX 14
 The Fast And The Furious: More Fast And Furious: B200 160; STX 15
 Finding Forrester: JZ 18
 Gosford Park: CX 12
 Hardball: STX 20
 How High: STX 25
 I Am Sam: B200 38; INT 10; STX 3
 The Lord Of The Rings: The Fellowship Of The Ring: B200 123; STX 11
 Moulin Rouge: B200 57; STX 7
 Moulin Rouge 2: B200 138; INT 12; STX 12
 O Brother, Where Art Thou?: B200 3; CA 1; INT 2; STX 1
 The Princess Diaries: B200 186; STX 16
 Queen Of The Damned: B200 46; STX 5
 Resident Evil: B200 40; STX 4
 Showtime: RE 8
 Shrek: B200 55; STX 6
 Spongebob: CA 75
 Songcatcher: CA 75
 Songcatcher Squarepants Original Theme Highlights: STX 21
 State Property: B200 114; RBA 35; STX 10
 Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 35
 Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album: RBA 72; STX 23
 Training Day: RBA 99; STX 22
 A Walk To Remember: B200 141; STX 13
 We Were Soldiers: B200 191; CA 21; STX 17

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Billboard MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	17	YOUTH OF THE NATION	ATLANTIC	2 Weeks At Number 1 P.O.D.
2	2	22	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
3	3	24	THE MIDDLE	DREAMWORKS	Jimmy Eat World
4	4	24	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
5	6	15	FOR YOU	FLIP/ELEKTRA/EEG	Staind
6	9	10	FIRST DATE	MCA	Blink-182
7	5	25	WASTING MY TIME	TVT	Default
8	8	17	TOO BAD	ROADRUNNER/IDJMG	Nickelback
9	10	11	FRIENDS & FAMILY	RCA	Trik Turner
10	7	23	IN THE END	WARNER BROS.	Linkin Park
11	12	10	SEEN' RED	INTERSCOPE	Unwritten Law
12	11	11	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
13	13	11	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
14	14	17	IT'S GOIN' DOWN	LOUD/COLUMBIA	X-Ecutioners
15	15	33	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
16	35	10	HERE TO STAY	IMMORTAL/EPIC	Korn
17	16	18	THE WAY YOU LIKE IT	ARISTA	Adema
18	18	24	HOW YOU REMIND ME	ROADRUNNER	Nickelback
19	27	10	DOPE NOSE	GEFFEN/INTERSCOPE	Weezer
20	21	10	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
21	25	10	FELL IN LOVE WITH A GIRL	THIRD MAN/V2	The White Stripes
22	20	15	HEY MISTER	ARTIST/DIRECT	Custom
23	23	10	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
24	26	10	HERE IS GONE	WARNER BROS.	Goo Goo Dolls
25	17	22	LAST NITE	RCA	The Strokes
26	22	10	FAITHLESS	ISLAND/IDJMG	Injected
27	24	11	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
28	28	10	AMBER	VOLCANO	311
29	29	24	MY SACRIFICE	WIND-UP	Creed
30	30	10	FLAKE	ENJOY/UNIVERSAL	Jack Johnson
31	34	10	THE REMEDY	EXTASY	Abandoned Pools
32	32	10	PAPERCUT	WARNER BROS.	Linkin Park
33	31	10	IF YOU C JORDAN	DRIVE-THRU/MCA	Something Corporate
34	33	10	SHINOBI VS. DRAGON NINJA	COLUMBIA	Lostprophets
35	38	10	CALIFORNIA	DAYLIGHT/EPIC	Phantom Planet
36	37	10	LIVE AGAIN	TVT	Sevendust
37	37	10	SCREAMING INFIDELITIES	VAGRANT	Dashboard Confessional
38	36	10	STRANGE CONDITION	COLUMBIA	Pete Dinklage
39	40	10	STICK 'EM UP	TIME BOMB/COLUMBIA	Quarashi
40	40	10	GET AWAY	WARNER BROS.	Earshot

APRIL 6 2002

Billboard MAINSTREAM ROCK TRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	17	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	8 Weeks At Number 1 Puddle Of Mudd
2	2	22	WASTING MY TIME	TVT	Default
3	3	11	TOO BAD	ROADRUNNER/IDJMG	Nickelback
4	4	15	FOR YOU	FLIP/ELEKTRA/EEG	Staind
5	6	10	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
6	7	11	YOUTH OF THE NATION	ATLANTIC	P.O.D.
7	5	25	IN THE END	WARNER BROS.	Linkin Park
8	8	17	HOW YOU REMIND ME	ROADRUNNER	Nickelback
9	12	11	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
10	10	24	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
11	9	11	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
12	14	11	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
13	13	11	MY SACRIFICE	WIND-UP	Creed
14	11	17	BULLETS	WIND-UP	Creed
15	28	10	HERE TO STAY	IMMORTAL/EPIC	Korn
16	15	18	ADRIANA	RCA	Headstrong
17	16	10	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
18	19	10	DOWN WITH THE SICKNESS	GIANT/REPRISE	Disturbed
19	17	10	CONTROL	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
20	20	10	FAITHLESS	ISLAND/IDJMG	Injected
21	21	17	THE WAY YOU LIKE IT	ARISTA	Adema
22	18	10	LONELY ROAD OF FAITH	LAVA/ATLANTIC	Kid Rock
23	23	10	TEAR AWAY	WIND-UP	Drowning Pool
24	27	10	GET AWAY	WARNER BROS.	Earshot
25	22	10	LIVE AGAIN	TVT	Sevendust
26	34	10	HOLD ME DOWN	MCA	Tommy Lee
27	24	10	ONE THING	SANCTUARY	Gravity Kills
28	25	10	FORSAKEN	WARNER BROS.	David Draiman
29	29	10	COLD	WARNER BROS.	Static-X
30	26	10	SQUASH THAT FLY	MAMMOTH	Fu Manchu
31	31	10	INSIDE OUT (CAN YOU FEEL ME NOW)	ELEKTRA/EEG	Reveille
32	32	10	DREAMER	EPIC	Ozzy Osbourne
33	33	10	IT'S GOIN' DOWN	LOUD/COLUMBIA	X-Ecutioners
34	30	10	SLIPPING AWAY	FLIP/EPIC	Dope
35	37	10	THE QUESTION	REPRISE/MCA	Familiar 48
36	35	10	LATERALUS	TRIPLE DISSECTION/REPRISE	Tool
37	38	10	DEFY YOU	COLUMBIA	The Offspring
38	38	10	HERE IS GONE	WARNER BROS.	Goo Goo Dolls
39	39	10	AGAIN	REPUBLIC/UNIVERSAL	Jeremiah Freed
40	40	10	NO LIGHT	HOLLYWOOD	3rd Strike

APRIL 6 2002

Billboard TOP 40 TRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	17	AIN'T IT FUNNY	JENNIFER LOPEZ FEATURING JA RULE	EPIC
2	3	14	IN THE END	LINKIN PARK	WARNER BROS.
3	2	22	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER/IDJMG
4	4	17	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	CAPITOL
5	5	27	WHEREVER YOU WILL GO	THE CALLING	RCA
6	7	10	GIRLFRIEND	'N SYNC FEATURING NELLY	JIVE
7	11	10	DON'T LET ME GET ME	PINK	ARISTA
8	6	27	ALWAYS ON TIME	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM/IDJMG
9	9	10	BLURRY	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE
10	15	10	WHAT'S LUV?	FAT JOE FEATURING ASHANTI	TERROR SQUAD/ATLANTIC
11	14	10	ALL YOU WANTED	MICHELLE BRANCH	MAVERICK/WARNER BROS.
12	13	10	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE
13	10	15	CAN'T FIGHT THE MOONLIGHT	LEANN RIMES	CURB
14	23	10	UNDERNEATH YOUR CLOTHES	SHAKIRA	EPIC
15	16	10	MY SACRIFICE	CREED	WIND-UP
16	8	10	HEY BABY	NO DOUBT FEATURING BOUNTY KILLER	INTERSCOPE
17	22	10	A THOUSAND MILES	VANESSA CARLTON	A&M/INTERSCOPE
18	17	10	HANDS CLEAN	ALANIS MORISSETTE	MAVERICK/REPRISE
19	12	10	7 DAYS	CRAIG DAVID	WILDSTAR/ATLANTIC
20	20	10	WHAT ABOUT US?	BRANDY	ATLANTIC
21	24	10	HERE IS GONE	GOO GOO DOLLS	WARNER BROS.
22	27	10	FOOLISH	ASHANTI	MURDER INC./DEF JAM/IDJMG
23	19	10	GET THE PARTY STARTED	PINK	ARISTA
24	18	10	U GOT IT BAD	USHER	ARISTA
25	21	10	RAPTURE (TASTES SO SWEET)	J10	UNIVERSAL
26	30	10	THE WHOLE WORLD	OUTKAST FEATURING KILLER MIKE	ARISTA
27	32	10	OOPS (OH MY)	THWET	THE GOLD MIND/ELEKTRA/EEG
28	34	10	U DON'T HAVE TO CALL	USHER	ARISTA
29	25	10	WHENEVER, WHEREVER	SHAKIRA	EPIC
30	28	10	STANDING STILL	JEWEL	ATLANTIC
31	29	10	ROLL OUT (MY BUSINESS)	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG
32	26	10	CARAMEL	CITY HIGH FEATURING EVE	BI-GIGA BASEMENT/INTERSCOPE
33	40	10	I NEED A GIRL (PART ONE)	P. DIDDY FEATURING USHER & LOON	BAD BOY/ARISTA
34	31	10	NO MORE DRAMA	MARY J. BLIGE	DICA
35	35	10	WASTING MY TIME	DEFAULT	TVT
36	39	10	YOUTH OF THE NATION	P.O.D.	ATLANTIC
37	37	10	A NEW DAY HAS COME	CELINE DION	EPIC
38	36	10	SOAK UP THE SUN	SHERYL CROW	A&M/INTERSCOPE
39	35	10	YOUNG'N (HOLLA BACK)	FABOLOUS	DESSERT/STORM/ELEKTRA/EEG
40	38	10	WELCOME TO ATLANTA	JERMAINE DUPRI & LUDACRIS	SO SOBE/DISTURBING THE PEACE/DEF JAM SOUTH/COLUMBIA

APRIL 6 2002

Billboard ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	7	A NEW DAY HAS COME	EPIC	2 Weeks At Number 1 Celine Dion
2	2	29	HERO	INTERSCOPE	Enrique Iglesias
3	3	10	SUPERMAN (IT'S NOT EASY)	AVIARE/COLUMBIA	Five For Fighting
4	5	10	ONLY TIME	REPRISE	Enya
5	4	11	I'M ALREADY THERE	SMA	Lonestar
6	6	18	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty
7	7	22	I HOPE YOU DANCE	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
8	8	14	THANK YOU	ARISTA	Dido
9	12	10	I NEED YOU	COLUMBIA	Marc Anthony
10	11	10	DROWNING	JIVE	Backstreet Boys
11	10	10	THIS TRAIN DON'T STOP THERE ANYMORE	ROCKET/UNIVERSAL	Elton John
12	9	10	THERE YOU'LL BE	HOLLYWOOD/WARNER BROS.	Faith Hill
13	13	17	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
14	16	10	SIMPLE THINGS	WINDHAM HILL	Jim Brickman Featuring Rebecca Lynn Howard
15	17	10	ONLY A WOMAN LIKE YOU	JIVE	Michael Bolton
16	14	10	SONG FOR THE LONELY	WARNER BROS.	Cher
17	18	10	ALL OR NOTHING	J	O-Town
18	15	10	FOLLOW ME	TOP DOG/LAVA/ATLANTIC	Uncle Kracker
19	21	10	BRING ON THE RAIN	CURB	Jo Dee Messina
20	19	10	INSATIABLE	COLUMBIA	Darren Hayes
21	22	10	WILD CHILD	REPRISE	Enya
22	24	10	LET ME DOWN EASY	REPRISE	Chris Isaak
23	25	10	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
24	28	10	SO COMPLICATED	ARISTA NASHVILLE	Carolyn Dawn Johnson
25	23	10	STILL	MOTOWN/UNIVERSAL	Brian McKnight
26	27	10	FALLIN' J	J	Alicia Keys
27	27	10	I CAN'T HELP YOU NOW	CAPITOL	Bonnie Raitt
28	26	10	STANDING STILL	ATLANTIC	Jewel
29	29	10	I'LL TRY	WALT DISNEY/HOLLYWOOD	Jonatha Brooke
30	30	10	WHEREVER YOU WILL GO	RCA	The Calling

APRIL 6 2002

Billboard ADULT TOP 40 TRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	17	WHEREVER YOU WILL GO	RCA	16 Weeks At Number 1 The Calling
2	2	29	HOW YOU REMIND ME	ROADRUNNER/IDJMG	Nickelback
3	3	10	HANDS CLEAN	MAVERICK/REPRISE	Alanis Morissette
4	4	10	MY SACRIFICE	WIND-UP	Creed
5	5	10	STANDING STILL	ATLANTIC	Jewel
6	13	10	HERE IS GONE	WARNER BROS.	Goo Goo Dolls
7	9	10	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
8	7	10	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
9	10	10	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
10	6	10	SUPERMAN (IT'S NOT EASY)	AVIARE/COLUMBIA	Five For Fighting
11	8	10	WRONG IMPRESSION	RCA	Natale Imbruglia
12	12	10	ALL YOU WANTED	MAVERICK/WARNER BROS.	Michelle Branch
13	11	10	HANGING BY A MOMENT	DREAMWORKS	Lifhouse
14	14	10	EVERYDAY	RCA	Dave Matthews Band
15	15	10	HEY BABY	INTERSCOPE	No Doubt Featuring Bounty Killer
16	18	10	IN THE END	WARNER BROS.	Linkin Park
17	17	10	NO SUCH THING	AVIARE/COLUMBIA	John Mayer
18	16	10	GET THE PARTY STARTED	ARISTA	Pink
19	22	10	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
20	20	10	BE LIKE THAT	REPUBLIC/UNIVERSAL	3 Doors Down
21	25	10	WASTING MY TIME	TVT	Default
22	19	10	LET ME DOWN EASY	REPRISE	Chris Isaak
23	21	10	BREATHING	DREAMWORKS	Lifhouse
24	24	10	HERO	INTERSCOPE	Enrique Iglesias
25	26	10	A NEW DAY HAS COME		

The TouchTunes® TOP 10

ADVERTISEMENT
Digital Jukebox Most Played

1.7 Million Americans Interact Weekly.
Over 2.6 Million Plays a Week and Climbing...

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
Rock						
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	17
COWBOY	ATLANTIC	KID ROCK	2	2	2	129
IN THE END	WARNER BROS.	LINKIN PARK	3	3	3	9
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	4	4	4	101
WITH ARMS WIDE OPEN	WIND-UP	CREED	5	5	5	122
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	6	6	6	128
KRYPTONITE	REPUBLIC UNIVERSAL	3 DOORS DOWN	7	7	7	89
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	8	8	8	32
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	9	9	9	43
MY SACRIFICE	WIND-UP	CREED	10	10	*	2
Pop						
GET THE PARTY STARTED	ARISTA	PINK	1	1	1	11
BELIEVE	WARNER BROS.	CHER	2	2	3	179
MUSIC	MAVERICK	MADONNA	3	3	2	70
DON'T SPEAK	TRAUMA	NO DOUBT	4	4	4	101
DANCING QUEEN	POLYDOR	ABBA	5	5	5	175
LANDSLIDE	REPRISE	FLEETWOOD MAC	6	6	6	119
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	7	7	7	35
MAMBO NO.5 (A LITTLE BIT OF...)	BMG RECORDS	LOU BEGA	8	8	8	155
WILD WORLD	A&M	CAT STEVENS	9	9	9	31
TUBTHUMPING	REPUBLIC UNIVERSAL	CHUMBAWAMBA	10	RE-ENTRY		41
R&B/RAP						
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	41
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	203
ANGEL (FEAT. RAYVON)	MCA	SHAGGY	3	3	3	23
FAMILY AFFAIR	MCA	MARY J. BLIGE	4	4	4	17
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	5	5	5	118
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	6	7	7	191
RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY	7	6	6	44
E.I.	UNIVERSAL RECORDS	NELLY	8	8	8	65
MS. JACKSON	ARISTA	OUTKAST	9	10	*	17
ROCK THE BOAT	BLACKGROUND RECORDS	AALIYAH	10	9	*	2
COUNTRY						
MARGARITAVILLE	MCA	JIMMY BUFFETT	1	1	1	20
COPPERHEAD ROAD	MCA	STEVE EARLE	2	2	3	203
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	3	3	2	77
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	4	4	7	30
MY MARIA	ARISTA	BROOKS & DUNN	5	5	6	203
POP A TOP	ARISTA	ALAN JACKSON	6	7	5	99
NEON MOON	ARISTA	BROOKS & DUNN	7	6	8	165
CRAZY	MCA	PATSY CLINE	8	9	9	211
GOOD HEARTED WOMAN	RCA	WAYLON JENNINGS	9	8	4	4
AMARILLO BY MORNING	MCA	GEORGE STRAIT	10	10	*	12
LATIN						
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	1	2	2	96
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	2	1	1	157
LA BAMBA	WARNER BROS.	LOS LOBOS	3	3	3	179
BIDI BIDI BOM BOM	EMI LATIN	SELENA	4	5	5	143
COMO LA FLOR	EMI LATIN	SELENA	5	4	4	115
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	6	8	7	47
CLAVADO EN UN BAR	WEA LATINA	MANA	7	7	6	99
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	8	6	8	81
UNA PAGINA MAS	ARIES MUSIC	LOS CADETES DE LINARES	9	9	*	7
LA CUMBIA DEL GARROTE	UNIVERSAL RECORDS	LOS DEL GARROTE	10	10	9	81
INDIE						
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	16
TOO BAD	ROADRUNNER	NICKELBACK	2	2	2	14
LEADER OF MEN	ROADRUNNER	NICKELBACK	3	3	3	26
NEVER AGAIN	ROADRUNNER	NICKELBACK	4	4	4	14
BREATHE	ROADRUNNER	NICKELBACK	5	5	6	26
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	6	6	5	26
FOLSON PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	7	8	8	109
BAD MOON RISING	FANTASY	CREEDENCE CLEARWATER REVIVAL	8	7	7	47
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREEDENCE CLEARWATER REVIVAL	9	10	9	52
DOWN ON THE CORNER	FANTASY	CREEDENCE CLEARWATER REVIVAL	10	9	10	54

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Billboard® HOT 100 AIRPLAY™

APRIL 6 2002

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	NUMBER 1		26	44	3	Here Is Gone	GOO GOO DOLLS (WARNER BROS.)	51	33	22	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)
2	5	8	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	27	28	9	Youth Of The Nation	P.O.D. (ATLANTIC)	52	48	15	Welcome To Atlanta	JERMAINE DUPRI & LUQACRIS (DEF JAM SOUTH/COLUMBIA)
3	2	27	In The End	LINKIN PARK (WARNER BROS.)	28	29	11	Blessed	MARTINA MCBRIDE (RCA (NASHVILLE))	53	52	8	Rapture (Tastes So Sweet)	IID (UNIVERSAL)
4	7	8	Foolish	ASHANTI (MURDER INC./DEF JAM/DJMG)	29	34	11	Wasting My Time	DEFAULT (TVT)	54	47	16	The Long Goodbye	BROOKS & DUNN (ARISTA (NASHVILLE))
5	3	31	How You Remind Me	NICKELBACK (ROADRUNNER)	30	26	37	Family Affair	MARY J. BLIGE (MCA)	55	50	17	No More Drama	MARY J. BLIGE (MCA)
6	6	14	Blurry	PLUDDIE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	31	56	4	Underneath Your Clothes	SHAKIRA (EPIC)	56	66	4	Drive (For Daddy Gene)	ALAN JACKSON (ARISTA (NASHVILLE))
7	11	9	U Don't Have To Call	OSHER (ARISTA)	32	43	9	Saturday (Oooh! Oooh!)	LUQACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	57	58	7	Roc The Mic	GEARIE SIGEL & FREEWAY (ROC A FELLA/DEF JAM/DJMG)
8	9	9	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/VEG)	33	27	10	Hands Clean	ALANIS MORISSETTE (MAVERICK/REPRISE)	58	69	3	Makin' Good Love	AVANT (MAGIC JOHNSON/MCA)
9	4	20	Always On Time	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/DJMG)	34	36	8	My List	TOBY KEITH (DREAMWORKS (NASHVILLE))	59	55	18	Bring On The Rain	JO DEE MESSINA WITH TIM MCGRAW (CURB)
10	10	11	Can't Get You Out Of My Head	KYLIE MINOGUE (CAPITOL)	35	37	7	I Breathe In, I Breathe Out	CHRIS CAGLE (CAPITOL (NASHVILLE))	60	61	14	Young'n (Holla Back)	FABOLOUS (DESERT STORM/ELEKTRA/VEG)
11	8	22	Wherever You Will Go	THE CALLING (RCA)	36	54	7	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	61	65	4	This Woman's Work	MAXWELL (COLUMBIA)
12	13	9	Girlfriend	N SYNC FEAT. NELLY (JIVE)	37	18	18	Hey Baby	NO DOUBT FEAT. BOUNTY KILLER (INTERSCOPE)	62	57	19	Good Morning Beautiful	STEVE HOLY (CURB)
13	14	11	I Love You	FAITH EVANS (BAD BOY/ARISTA)	38	22	18	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	63	63	4	The Middle	JIMMY EAT WORLD (DREAMWORKS)
14	12	11	What About Us?	BRANDY (ATLANTIC)	39	40	6	A New Day Has Come	CELINIE DIVIN (EPIC)	64	64	7	What If She's An Angel	TOMMY SHANE STEINER (RCA (NASHVILLE))
15	20	5	Don't Let Me Get Me	PINK (ARISTA)	40	32	13	The Cowboy In Me	TIM MCGRAW (CURB)	65	70	6	For You	STAIN'D (FLIP/ELEKTRA/VEG)
16	16	7	Escape	ENRIQUE IGLESIAS (INTERSCOPE)	41	31	15	Don't You Forget It	GLENN LEWIS (EPIC)	66	71	6	Crawling In The Dark	HOOBASTANK (ISLAND/DJMG)
17	19	24	My Sacrifice	CREED (WIND-UP)	42	49	9	Young	KENNY CHESNEY (BNAI)	67	68	2	halfcrazy	MUSIQ (DEF SOUL/DJMG)
18	23	7	All You Wanted	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	43	39	22	Superman (It's Not Easy)	FIVE FOR FIGHTING (AWARIE/COLUMBIA)	68	72	2	Modern Day Bonnie And Clyde	TRAVIS TRITT (COLUMBIA (NASHVILLE))
19	45	5	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOJIN (BAD BOY/ARISTA)	44	38	28	Hero	ENRIQUE IGLESIAS (INTERSCOPE)	69	73	4	Too Bad	NICKELBACK (ROADRUNNER/DJMG)
20	17	14	Can't Fight The Moonlight	LEANN RIMES (CURB)	45	30	14	Nothing In This World	KEKE YWAT FEAT. AVANT (MCA)	70	—	1	Any Other Night	SHARISSA (MOTOWN/UNIVERSAL)
21	24	16	The Whole World	OUTKAST FEAT. KILLER MIKE (ARISTA)	46	53	10	I'm Movin' On	RASCAL FLATTS (LYRIC STREET)	71	—	1	I Don't Have To Be Me ('Til Monday)	STEVE AZAR (MERCURY (NASHVILLE))
22	15	27	U Got It Bad	USHER (ARISTA)	47	60	3	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)	72	—	1	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS (NASHVILLE))
23	25	5	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	48	41	24	Whenever, Wherever	SHAKIRA (EPIC)	73	—	1	Living And Living Well	GEORGE STRAIT (MCA (NASHVILLE))
24	21	10	More Than A Woman	AALIYAH (BLACKGROUND)	49	42	4	Get The Party Started	PINK (ARISTA)	74	—	1	How Come You Don't Call Me	ALICIA KEYS (J)
25	35	7	Anything	JAHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	50	59	7	That's When I Love You	PHIL VASSAR (ARISTA (NASHVILLE))	75	74	20	Where Were You (When The World Stopped Turning)	ALAN JACKSON (ARISTA (NASHVILLE))

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Billboard® HOT 100 SINGLES SALES™

APRIL 6 2002

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	3	Girlfriend	N SYNC FEAT. NELLY (JIVE)	26	33	7	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	51	44	15	God Bless America	DANIEL RODRIGUEZ (MANHATTAN)
2	1	13	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	27	20	8	Us Against The World	PLAY (COLUMBIA)	52	42	27	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)
3	4	6	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	28	17	10	Osama-Yo' Mama	RAY STEVENS (CURB)	53	61	7	What About Us?	BRANDY (ATLANTIC)
4	3	15	Uh Huh	B2K (EPIC)	29	23	14	Roll Wit Me	PRETTY LILIE (D2/REPUBLIC/UNIVERSAL)	54	51	23	America The Beautiful	ELVIS PRESLEY (RCA)
5	5	15	Hush Lil' Lady	COREY FEAT. LIL ROMEO (NOONTIME/MOTOWN/UNIVERSAL)	30	26	14	Revolution	STONE TEMPLE PILOTS (ATLANTIC)	55	47	31	One Sweet Day	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
6	6	14	Can't Fight The Moonlight	LEANN RIMES (CURB)	31	31	11	Gettin' Jiggy Wit It	WILL SMITH (COLUMBIA)	56	53	31	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
7	—	1	Song For The Lonely	CHER (WARNER BROS.)	32	25	12	I Don't Want To Miss A Thing	AEROSMITH (COLUMBIA)	57	56	39	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
8	7	4	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)	33	34	6	Move It Like This	BAHA MEN (S CURVE/CAPITOL)	58	45	3	No More Drama	MARY J. BLIGE (MCA)
9	8	15	Round And Round	JONELL & METHOD MAN (DEF SOUL/DEF JAM/DJMG)	34	39	13	Can I Get That?!!?	BEAR WITNEZ (EARGASS)	59	41	45	I Do!!	TOYA (ARISTA)
10	9	11	Never	AMANDA PEREZ (UNIVERSAL)	35	—	1	Mama's Baby, Poppa's Maybe	GREEN EYED (BIGG MONY)	60	48	24	God Bless The USA	LEE GREENWOOD (CURB)
11	11	3	Ballin' Boy	NO GOOD (ARTIST/DIRECT)	36	62	16	Think Big	CRIMEWAVE (CRIMEWAVE)	61	75	25	Jump Up In The Air	ORIGINAL B (WESTBOUND)
12	10	18	It's The Weekend	LIL J. (HOLLYWOOD)	37	50	4	Saturday (Oooh! Oooh!)	LUQACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	62	49	34	Family Affair	MARY J. BLIGE (MCA)
13	13	2	Do Ya Thang Girl	BELOW (BALLIN')	38	40	4	Thank You	DIDO (ARISTA)	63	27	13	That Was Then	ROY JONES, JR. (BODY HEAD)
14	12	3	Dear God	WILLIE D (RELENTLESS)	39	35	10	My Sweet Lord	GEORGE HARRISON (IGNOME/CAPITOL)	64	57	30	This Is Me	DREAM (BAD BOY/ARISTA)
15	32	7	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/VEG)	40	38	3	Hit 'Em Up Style (Oops!)	BLU CANTRELL (REDZONE/ARISTA)	65	69	4	What Would You Do?	NINE20 (MCA)
16	24	6	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	41	59	27	Buster	DENNIS DA MENACE (1ST AVENUE)	66	67	23	Lifetime	MAXWELL (COLUMBIA)
17	30	22	Dansin Wit Wolvez	STRIK 9INE (FADE/ECMD										

APRIL 6 2002

Billboard

HOT 100

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, Artist, PEAK POSITION, and a second set of columns for the right side of the chart.

Chart rules and disclaimers: Songs with the greatest airplay and/or sales... Billboard's Hot 100 chart is compiled from a national sample of Broadcast Data Systems radio play...

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

7 DAYS (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP/Copyright Control, WBM, H100 32; RBH 81)

-A-

ADDICTIVE (Not Listed) RBH 62
AIN'T IT FUNNY (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/DJ Irv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Combs, ASCAP/Alvin Toney, ASCAP/Four Ya Ear, ASCAP), HL/WBM, H100 1; RBH 10
ALL YOU WANTED (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 19
ALMOST HER (Curb, ASCAP/Big Ole Hit, ASCAP/Sondaddy, BMI/WBC, ASCAP) CS 57
ALWAYS ON TIME (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI), WBM, H100 9; RBH 20
ANY OTHER NIGHT (Lienad, BMI) H100 72; RBH 23
ANYTHING (Divine Him, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI), HL, H100 30; RBH 6
ANYTHING THAT TOUCHES YOU (Warner-Tamerlane, BMI), WBM, CS 50
APRENDIZ (Universal Musica, BMI/WB, ASCAP) LT 24
AWNAW (Success Story, BMI/Full Circle, ASCAP) H100 83; RBH 37
AY! BUENO (Estefan, ASCAP/F.I.P.P., BMI) LT 29

-B-

BALLIN' BOY (M.O.B., ASCAP/No Good, BMI) RBH 61
BEFORE I KNEW BETTER (Encore, ASCAP/Scott And Soda, ASCAP/Big Tex, BMI/Lucky Thumb, BMI) CS 35
BE HERE (Ugmo, ASCAP/Universal, ASCAP/Jake & The Phatman, ASCAP/Ah-choo, ASCAP) RBH 68
BLESSED (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 1; H100 31
BLURRY (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 7
BOUGHETTO (Supreme Lee, ASCAP/Universal, ASCAP/Young Dudes, ASCAP/Wally's Basement, ASCAP) RBH 97
BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL) (EMI Blackwood, BMI/The Braids, ASCAP/Zomba, ASCAP/The Waters Of Nazareth, BMI/Chase Chad, ASCAP), HL/WBM, H100 89; RBH 34
BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 14; H100 61
BROTHA (Ugmo, ASCAP/Universal, ASCAP/Alegna, ASCAP/J), BMI/Uncle Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL/WBM, RBH 35
BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), WBM, RBH 16

-C-

CAN I GET THAT?! (Copyright Control) RBH 94
CAN'T FIGHT THE MOONLIGHT (Realsongs, ASCAP), WBM, H100 18
CAN'T GET YOU OUT OF MY HEAD (EMI April, ASCAP/19, PRS/BMG, PRS/Universal-MCA, ASCAP), HL/WBM, H100 11
CELOS (Ventura, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 43
CHASIN' AMY (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL, CS 46
CHOP SUEY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 94
CIRCLES (Big Red Tractor, ASCAP/Think Well, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI), WBM, CS 60
CLOSET FREAK (God Given, BMI) H100 99; RBH 59
COMO DECIRTE NO (WB, ASCAP) LT 47
COMO DUELE (D'Nico Int'l, BMI) LT 25
COMO PUDISTE (Edimal/Fonometric, ASCAP/LGA, BMI) LT 18
THE COWBOY IN ME (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific, BMI/Stainway To Bitner's, BMI/Gottahaveable, BMI), HL/WBM, CS 3; H100 42
CRAWLING IN THE DARK (Spread Your Cheeks And Push Out The Music, ASCAP) H100 68
CRY TOGETHER (Warner-Tamerlane, BMI), WBM, RBH 70

-D-

DANSIN WIT WOLVEZ (AMRX27, ASCAP) RBH 85
DEAR GOD (Geto Boys & Girls, BMI/Still N-The Water, BMI) RBH 88
DEJATE QUERER (Flamingo, BMI) LT 28
DE RAMA EN RAMA (TN Ediciones, BMI) LT 46
DIDENTI (Almo, ASCAP), HL, CS 51
DIME (Kike Santander, BMI) LT 31
DON'T LET ME GET ME (Pink, ASCAP/EMI April, ASCAP/Cytron, BMI/EMI Blackwood, BMI), HL, H100 15
DON'T WASTE MY TIME (WB, ASCAP/Tower II, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS 43
DON'T YOU FORGET IT (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 41; RBH 13
DOWN A CHICK** (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI/Inky-SiSi, BMI) RBH 63
DO YA THANG GIRL (Gank-Lo, BMI) RBH 84
DRIVE (FOR DADDY GENE) (EMI April, ASCAP/Tri-angels, BMI), HL, CS 10; H100 57

-E-

EN LA MISMA CAMA (Edimonsa, ASCAP) LT 20
ENTRA EN MI VIDA (Sony/ATV) LT 48
ESCAPAR (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI) LT 9
ESCAPE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 17

-F-

FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/WB, ASCAP/Ain't

Nuthin' Goin' On But Funking, ASCAP/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 35; RBH 50
FEELS GOOD (DON'T WORRY BOUT A THING) (Naughty, ASCAP/Lexi's Daddy's Music, ASCAP/Teron Beal, ASCAP/Universal-PolyGram International, ASCAP) H100 88; RBH 52
FEEL THE GIRL (Virginia Beach, ASCAP/WB, ASCAP/whodahellellesitgon8, ASCAP), WBM, H100 98; RBH 54
FIRST TIME (Notting Hill, SESAC) RBH 71
FLOR SIN RETONO (Peer Int'l., BMI) LT 6
FOOLISH (Desmone, BMI/DJ Irv, BMI), HL, H100 4; RBH 1
FOR YOU (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 66
FRANTIC (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 45

-G-

GET OVER YOURSELF (Without Anna, ASCAP/Careers-BMG, BMI/Floyd's Dream, BMI), HL, CS 34
GET THE PARTY STARTED (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 48
GET THIS MONEY (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu, BMI), HL/WBM, RBH 53
GIRLFRIEND (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 5; RBH 25
GIVE IT TO HER (Jeremy Harding, ASCAP/EMI April, ASCAP/Copyright Control), HL, H100 95; RBH 51
GOODBYE ON A BAD DAY (Extreme Writers, ASCAP/Easel, ASCAP) CS 33
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 11; H100 64
GOT ME A MODEL (Uh Oh, BMI/Ensign, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Shaniah Cymone, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner, SESAC/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI Blackwood, BMI), HL/WBM, RBH 76
GOTS TA BE (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Music Of Windswept, ASCAP/Mused, ASCAP/Mischkemusic, ASCAP/9 Houses, ASCAP/Strange Motel, ASCAP), HL, RBH 45
GOT UR SELF A... (Ili Will, ASCAP/Zomba, ASCAP/Dors-D, ASCAP/Chrysalis, ASCAP/ARC, BMI), HL/WBM, H100 97; RBH 60

-H-

HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI), WBM, H100 67; RBH 22
HANDS CLEAN (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 29
HARDER CARDS (Irving, BMI/Chickenshack, BMI/Almo, ASCAP/BMG Songs, ASCAP), HL, CS 56
HASTA QUE VUELVA CONMIGO (Estefan, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 22
HAY OTRA EN TU LUGAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 8
HEATHER'S WALL (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI), HL/WBM, CS 37
HEAVEN CAN WAIT (Mijac, BMI/6th Boro, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Zomba, ASCAP/Deta BoB, ASCAP/Zomba, SESAC/Nate Smith, ASCAP/BMG Songs, ASCAP/Teron Beal, ASCAP/E. Laues, SESAC/KQ, SESAC) RBH 79
HE LOVES ME (LYZEL IN E FLAT) (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/EMI April, ASCAP/Jazz, ASCAP/Jay-Qui, ASCAP), HL, RBH 72
HELP ME UNDERSTAND (Music Of Windswept, ASCAP/In The Fairway, ASCAP/Rokstone, PRS/Songs Of Windswept Pacific, BMI/Rondor London, PRS/Irving, BMI), HL/WBM, CS 32
HERE IS GONE (Corner Of Clark And Kent, ASCAP/EMI Virgin, ASCAP), HL, H100 26
HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 43
HEY BABY (World Of The Dolphin, ASCAP/Universal, ASCAP), WBM, H100 36
HEY LUV (ANYTHING) (P. Noid, BMI/Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, H100 93; RBH 58
HOW COME YOU DON'T CALL ME (Controversy, ASCAP/Universal, ASCAP) H100 74; RBH 32
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 6
HUELO A SOLEDAD (AG, ASCAP) LT 21
HUSH LIL' LADY (Christopher Mathew, ASCAP/Hitco South, ASCAP/Publishing Designee, BMI/Folkway, BMI) H100 84; RBH 66

-I-

I AM A MAN OF CONSTANT SORROW (Public Domain), HL, CS 39
I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL/WBM, CS 2; H100 40
I COULD NEVER LOVE YOU ENOUGH (Hope-N-Cal, BMI/Shadley, BMI/Cal IV, ASCAP), HL, CS 54
I CRY (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Tragic, BMI/Ensign, BMI), HL, CS 23
I DON'T HAVE TO BE ME (TIL MONDAY) (MAS Venture, BMI/Mistersippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 15; H100 73
I DON'T WANT YOU TO GO (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/April Blue, ASCAP/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 18
I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 57
I GOT IT 2 (Them Damn Twins, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Scantz, SESAC/WBM, SESAC/Ill Will, ASCAP/Zomba, ASCAP),

HL/WBM, RBH 56
I KEEP LOOKING (Sony/ATV Tree, BMI/Wenonga, BMI/Mosaic, BMI), HL, CS 36
I LOVE YOU (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Diggin', ASCAP/BMG Songs, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nuyorican, BMI/B. Springs, ASCAP/Incese, BMI/Universal-Duchess, BMI), HL/WBM, H100 14; RBH 5
I'M GONNA MISS HER (THE FISHER'S SONG) (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 29
I MISS MY FRIEND (Buna Boy, BMI/Glitterfish, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 40
I MISS YOU (Boomer X, ASCAP/Kold City, ASCAP/Universal, ASCAP), WBM, RBH 55
I'M MOVIN' ON (Murrah, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 6; H100 47
I'M NOT GONNA DO ANYTHING WITHOUT YOU (Zomba, ASCAP/Suzabelle, ASCAP/Acuff-Rose, BMI), HL/WBM, CS 41
THE IMPOSSIBLE (EMI April, ASCAP/Didn't Have To Be, BMI/Mosaic, BMI), HL, CS 44
I NEED A GIRL (PART ONE) (Justin Combs, ASCAP/EMI April, ASCAP/Jack Knight, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Coptic Soundations, BMI/Donceno, ASCAP/Sony Lester, ASCAP), HL, H100 24; RBH 14
INSATIABLE (Rough Cut, ASCAP/Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP), HL, H100 80
INSIDE OUT (Badams, ASCAP/Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 58
IN THE END (Zomba, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz, ASCAP), WBM, H100 3
I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 16; H100 71
I TOLD Y'ALL (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 90
IT'S GOIN' DOWN (Kenji Kobayashi, BMI/Big Bad Mr. Hahn, BMI/Total Tunes, BMI/Swift Tracks, BMI/WB, ASCAP/Hard Workin Black Folks, ASCAP/Hennessy For Everyone, ASCAP/VOCO, BMI/As The Table Turns, ASCAP), WBM, H100 91
IT'S THE WEEKEND (EMI April, ASCAP/So So Def, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/King Swing, BMI/Hungry Man, ASCAP/Too Slow U Blow, ASCAP/KPM, PRS), HL, RBH 86

-J-

JEZEBEL (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Careers-BMG, BMI/Ourtrinity, BMI), HL, CS 26
JUMP UP IN THE AIR (Bridgeport, BMI) RBH 99
JUST WHAT I DO (WB, ASCAP/Hapsback, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 24

-K-

KNOC (Knoc-Turn'Al, ASCAP/"Million Dollar Game Ain't Free", ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP), WBM, RBH 83

-L-

LA AGARRO BAJANDO (Mo'Clan, ASCAP) LT 19
LA NEGRA TIENE TUMBAO (Sir George, ASCAP/WB, ASCAP) LT 45
LA PLAYA (Sony/ATV Latin, BMI) LT 37
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, RBH 40
THE LIGHTHOUSE'S TALE (Southern Melody, BMI) CS 55
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI), HL, H100 21; RBH 8
LIVING AND LIVING WELL (Mosaic, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 19; H100 75
LLOVIENDO ESTRELLAS (Erami, ASCAP/WB, ASCAP) LT 15
THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, CS 7; H100 55
LUNA NUEVA (EMI April, ASCAP/Gaira Bay, ASCAP) LT 4

-M-

MAKIN' GOOD LOVE (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 60; RBH 18
MAMA'S BABY, POPPA'S MAYBE (Smith Star Music, ASCAP/Peterson Boy's, BMI/8-Ballin, ASCAP) RBH 92
MANANTIAL DE LLANTO (Edimusa, ASCAP) LT 7
MAS ALTO QUE LAS AGUILAS (Edimusa, ASCAP) LT 26
MENDOCINO COUNTY LINE (Little Mole, ASCAP/Melusic, ASCAP/WB, ASCAP), WBM, CS 27
ME VOLVI A ACORDAR DE TI (Oceano/Fonometric, ASCAP) LT 50
THE MIDDLE (Turkey On Rye, ASCAP) H100 56
MINIVAN (Afterburner, BMI/Seedhouse, BMI) CS 48
MITAD Y MITAD (Ser-Ca, BMI) LT 44
MODERN DAY BONNIE AND CLYDE (EMI April, ASCAP/Walz Time, ASCAP/House Of Fame, ASCAP), HL, CS 13; H100 70
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbicious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 27; RBH 9
MY LIST (Song Paddock, ASCAP/Song Writing Paddock, BMI) CS 4; H100 39
MY SACRIFICE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 20

-N-

NAILA (Edimusa, ASCAP/Vander, ASCAP) LT 40
NECESSIDAD (World Deep Music, BMI/Sony/ATV Latin, BMI) LT 10
NEVER (Powerhouse, BMI) H100 79
A NEW DAY HAS COME (Sony/ATV Songs, BMI/Sony/ATV Canada, SOCAN/Sing Little Penguin, SOCAN/Aldo Nova, SOCAN), HL, H100 38
NO MATTA WHAT (PARTY ALL NIGHT) (Faith Force, BMI/Zomba, BMI/Muso, ASCAP/Griff Gruff, ASCAP/EMI April, ASCAP), HL/WBM, H100 96
NO ME CONOCES AUN (Edimonsa, ASCAP) LT 13
NO MORE DRAMA (EMI April, ASCAP/Flyte Tyme,

ASCAP/Screen Gems EMI, BMI), HL, H100 52; RBH 46
NO SE VIVIR SIN TI (Arpa, BMI) LT 39
NOT A DAY GOES BY (American Broadcasting, ASCAP) CS 22
NOTHING IN THIS WORLD (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 46; RBH 11

-O-

OH BOY (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control) RBH 43
OL' RED (Key-Mark, BMI/Bull's Creek, BMI) CS 53
THE ONE (Lucky Girl, ASCAP/Migraine, ASCAP) CS 28
ONE MIC (Zomba, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/III Will, ASCAP), HL/WBM, RBH 27
OOH, AHH (Scorp, ASCAP) RBH 75
OOHS (OH MY) (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 10; RBH 3

-P-

PARA ESTAR A MANO (Safari) LT 38
PART II (Funky Noble, ASCAP/Warner-Tamerlane, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/ECAF, BMI/Jay Bird Alley, BMI/Sony/ATV Songs, BMI/Almo, ASCAP), HL/WBM, RBH 74
PASS THE COURVOISIER PART II (T'Ziah's, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 25; RBH 7
EL PODER DE TUS MANOS (Ser-Ca, BMI) LT 27
POR ESE HOMBRE (Not Listed) LT 23
POR TU PLACER/WITH ALL MY LOVE (Maha Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP/Dustelli, BMI), H100 42
PURPLE STUFF (Ottanowear, BMI/Carnival Beats, BMI) RBH 78
PUT IT ON PAPER (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herb's, BMI) RBH 49

-Q-

QUISIERA PODER OLVIDARME DE TI (Rubet, ASCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 3
QUITAME ESE HOMBRE (Piloto, ASCAP) LT 1
RAPTURE (TASTES SO SWEET) (Renemede, BMI/EMI Blackwood, BMI), HL, H100 50
ROCK THE BOAT (Herbicious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, RBH 31
ROC THE MIC (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 58; RBH 17
ROLL WIT ME (D2 Pro, ASCAP) RBH 100
ROUND AND ROUND (Jonell, BMI/DJ Hi-Tek, BMI/Wu-Tang, BMI/Careers-BMG, BMI), HL, H100 100

-R-

RAINY DAYZ (Slavery, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI) H100 51; RBH 21
RAPTURE (TASTES SO SWEET) (Renemede, BMI/EMI Blackwood, BMI), HL, H100 50
ROCK THE BOAT (Herbicious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, RBH 31
ROC THE MIC (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 58; RBH 17
ROLL WIT ME (D2 Pro, ASCAP) RBH 100
ROUND AND ROUND (Jonell, BMI/DJ Hi-Tek, BMI/Wu-Tang, BMI/Careers-BMG, BMI), HL, H100 100

-S-

SATURDAY (OOOH! OOOH!) (Ludacris, ASCAP/EMI April, ASCAP/Organized Noise, BMI), HL, H100 37; RBH 12
SAY I YI YI (Collipark, BMI/Da Crippler, BMI/EWC, BMI) RBH 41
SHAWTY (How You Love That Records, BMI) RBH 93
SHE DOESN'T DANCE (WB, ASCAP/Neon Mule, ASCAP/Platinum Plow, ASCAP/Cal IV, ASCAP), HL/WBM, CS 31
SHE WAS (Murrah, BMI/Melanie Howard, ASCAP), WBM, CS 42
SITU NO VUELVES (MUSART, ASCAP) LT 34
SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL, CS 12; H100 77
SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, RBH 42
SOMETHING INSIDE (Uncle Buddies, ASCAP/Music Of Windswept, ASCAP/Alegna, ASCAP/Soulsprin, ASCAP) RBH 95
SONG FOR THE LONELY (Metrophonic, ASCAP/Rive Droite, ASCAP) H100 85
SQUEEZE ME IN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Nasty Cat, BMI), HL, CS 17
STILL FLY (Money Mack, BMI) RBH 69
STOP PLAYIN' (Knight 2 Dayz, ASCAP/Raw Cast, ASCAP/Lever Age, ASCAP) RBH 98
SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 2
SUFRIENDO A SOLAS (Not Listed) LT 17
SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 44
SWEET MUSIC MAN (Cherry Lane, ASCAP/M-3, ASCAP), CLM, CS 49

-T-

TAKE A MESSAGE (Mortay, SOCAN) RBH 67
TAKE AWAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 8; RBH 28
TAKE YA HOME (Shaniah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 30
TAKE YOU HOME WITH ME A.K.A. BODY (Zomba, BMI/R. Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 87; RBH 47
TANTITA PENA (Warner-Tamerlane, BMI) LT 12
TARANTULA (The Braids, ASCAP/Zomba, ASCAP/TVT, BMI/Scott Storch, ASCAP/Means Family, BMI), WBM, RBH 96

TE AVISO, TE ANUNCIO (TANGO) (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI) LT 30
TELL ME WHAT'S IT GONNA BE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/Brandon Bames, BMI/Universal-Songs Of PolyGram International, BMI/jobete, ASCAP/Grover Washington Jr., ASCAP) RBH 64
TE LO PIDO SENOR (Nota, ASCAP) LT 41
TEN ROUNDS WITH JOSE CUERVO (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Big Purple Dog, ASCAP), HL, CS 59
TE QUEDO GRANDE LA YEGUA (La Rebelde, ASCAP/Universal Musica, ASCAP) LT 16
TE QUIERO IGUAL QUE AYER (Universal Musica, ASCAP) LT 32

TE VINE A BUSCAR (AIG, ASCAP) LT 36
THAT'S JUST JESSIE (March Family, BMI/Mateah, BMI/Zomba, BMI/Sufferin' Succotash, ASCAP/EMI April, ASCAP), HL/WBM, CS 20; H100 7
THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 9; H100 53
THINK BIG (Mr. Goss, ASCAP/EK Raw, ASCAP/Undaboss Furociuous, ASCAP/YesYesYall, BMI) RBH 87
THIS PRETENDER (Sony/ATV Cross Keys, ASCAP/Green Eyes, ASCAP/Onaly, ASCAP/Sony/ATV Tree, BMI), HL, CS 52
THIS WOMAN'S WORK (Screen Gems-EMI, BMI), HL, H100 63; RBH 19
A THOUSAND MILES (Songs Of Universal, BMI/Rosasharn, BMI), WBM, H100 16
THREE DAYS (Greenhouse, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP), WBM, CS 38
TOMA QUE TOMA (Abacaba/Ballon Noir) LT 33
TONIGHT I WANNA BE YOUR MAN (Universal, ASCAP/Memphisto, ASCAP/Songs Of Universal, BMI), WBM, CS 30
TOO BAD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/M. Kroeger, SOCAN), WBM, H100 69
TRIBUTE TO A WOMAN (Music Of Windswept, ASCAP/Hand In My Pocket, BMI/Sony/ATV Tunes, ASCAP/Chocolate Factory, ASCAP), HL, RBH 82

-U-

U DON'T HAVE TO CALL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 8; RBH 2
U GOT IT BAD (U.R. IV, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC), HL, H100 23; RBH 29
UH UHH (Hitco South, ASCAP/Tabulous, ASCAP/Music Of Windswept, ASCAP/Songs Of Peer, ASCAP/Marchminth, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Morningsidetrail, ASCAP/TracksByMalice, ASCAP/Jarell Houston, ASCAP/Dreux Frederic, ASCAP), HL/WBM, H100 62; RBH 33
UNDERNEATH YOUR CLOTHES (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI/Apollinaire, BMI), HL, H100 33
UNTIL WE FALL BACK IN LOVE AGAIN (Curb, ASCAP/Charlie Monk, ASCAP/Nik's Place, ASCAP/Penny Annie, BMI/Crossed Fingers, ASCAP/Copperfield, BMI/Bright Leaf, ASCAP), WBM, CS 47
USTED SE ME LLEVO LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd), HL, H100 11

-V-

VAS A SUFRIR (Edimonsa, ASCAP) LT 49
VIDEO (Gold & Iron, ASCAP/Six July, BMI/Ensign, BMI/J. Music, High, ASCAP/Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Good High, ASCAP), HL, H100 82
VOLVERE JUNTO A TI (WB, ASCAP) LT 35

-W-

WASTING MY TIME (EMI April, ASCAP), HL, H100 34
WELCOME TO ATLANTA (EMI April, ASCAP/So So Def, ASCAP/Ludacris, ASCAP/jobete, ASCAP), HL/WBM, H100 54; RBH 26
WE THUGGIN' (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Ron G, BMI/Zomba, BMI/R. Kelly, BMI), WBM, RBH 48
WHAT ABOUT US? (EMI Blackwood, BMI/R) Productions, BMI/Tiarp, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Fred Jerkins III, BMI), HL/WBM, H100 13; RBH 15
WHAT IF A WOMAN (Zomba, ASCAP/563, ASCAP/Conversation Tree, ASCAP/Lexi's Daddy's Music, ASCAP), WBM, RBH 36
WHAT IF SHE'S AN ANGEL (Sony/ATV Tree, BMI/Cake Taker, BMI), HL, CS 8; H100 65
WHAT MAKES IT GOOD TO YOU (NO PREMATURE LOVIN') (Divided, BMI/Universal, BMI/Ramal, BMI/Warner-Tamerlane, BMI), WBM, RBH 77
WHAT'S LUV? (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/DJ Irv, BMI/Famous, ASCAP/Slavery, BMI/Universal, BMI/Let Me Show You, ASCAP), HL/WBM, H100 2; RBH 4
WHAT WOULD YOU DO? (Sammy Don, ASCAP/Hitco South, ASCAP/Virtual Blue, BMI/Edmonds, BMI/Hicklo, ASCAP/Notting Hill, ASCAP/Rowland Byrd, ASCAP) RBH 89
WHENEVER, WHEREVER (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, H100 49
WHEN YOU LIE NEXT TO ME (WB, ASCAP/Kellie Coffey, ASCAP/Platinum Plow, ASCAP/Lillywilly, ASCAP), WBM, CS 25
WHEREVER YOU WILL GO (Amedeo, BMI/Alex Band, BMI/Careers-BMG,

Events Calendar

MARCH

March 29-April 12, **International Pop Overthrow Festival**, various venues, Chicago. internationalpopoverthrow.com.

APRIL

April 6, **17th Annual Odyssey Ball**, Beverly Hilton Hotel, Beverly Hills, Calif. 310-645-1755.

April 8, **Fifth Annual National Academy of Recording Arts and Sciences Golf Tournament**, Valencia Country Club, Valencia, Calif. 310-392-3777.

April 11, **Recording Contracts: Artist Dream or Nightmare?**, presented by the Recording Academy Entertainment Law Initiative, Benjamin N. Cardozo School of Law/Yeshiva University, New York. 312-786-1121.

April 12-14, **Beyond 2002 Super Festival Featuring OutKast, Snoop Dogg, and Ludacris**, Bicentennial Park, Miami. 718-522-7171.

April 13, **Rainforest Benefit Concert**, Carnegie Hall, New York. 617-496-2222.

April 14, **2002 Juno Awards**, Mile One Stadium, St. John's, Newfoundland. 416-485-3135.

April 15, **Heroes Awards Honoring Arturo Sandoval**, presented by the Florida chapter of the National Academy of Recording Arts and Sciences, Biltmore Hotel, Coral Gables, Fla. 305-672-4060.

April 20, **15th Annual Nickelodeon Kids' Choice Awards**, Barker Hangar, Santa Monica, Calif. 818-736-3000.

April 20-21, **29th Annual Music City Tennis Invitational With Sara Evans**, presented by Mercedes-Benz, Vanderbilt Tennis Center, Nashville. 615-401-2704 (see Good Works, this page).

April 22, **Heroes Awards Honoring**

Eve and David Dye, presented by the Philadelphia chapter of the National Academy of Recording Arts and Sciences, Loews Philadelphia Hotel, Philadelphia. 310-392-3777.

April 23, **Heroes Awards Honoring Congressman Howard Coble, Vince Gill, and Senator Patrick Leahy**, presented by the Washington, D.C., chapter of the National Academy of Recording Arts and Sciences, Willard Inter-Continental, Washington, D.C. 202-662-1341.

April 24, **The Record Business in the 21st Century: Money, Success & Careers**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

April 25, **Dove Awards**, sponsored by the Gospel Music Assn., Nashville. 615-242-0303.

April 25, **Third Annual T.J. Martell B-Ball Classic**, Basketball City, New York. 615-256-2002.

April 30, **Fishing for a Cure**, sponsored by the T.J. Martell Foundation, Nashville Shores, Nashville. 615-256-2002.

MAY

May 2, **Skylar Neil Memorial Golf Tournament**, sponsored by the T.J. Martell Foundation, Malibu Country Club, Malibu, Calif. 615-256-2002.

May 3, **Fourth Annual Jazzmatazz**, sponsored by Children's National Medical Center, Ronald Reagan Building and International Trade Center, Washington, D.C. 202-884-4500.

May 3-12, **11th Annual St. Lucia Jazz Festival**, presented by BET/the Jazz Channel, various venues, St. Lucia. 758-451-8566.

May 7, **SESAC New York Awards**, B.B. King Blues Club & Grill, New York. 646-756-2890.

May 7-9, **Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 9, **Steven J. Ross Award Dinner**, presented by the UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1126.

May 10, **Peace and Love to Erase MS**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 16-19, **Sixth Annual All Good**

Music Festival & Campout, Sunshine Daydream Music Festival Campground, Terra Alta, W. Va. 856-596-1410.

May 18-19, **NoHo Theatre & Arts Festival 2002**, corner of Lankershim and Magnolia Blvds., North Hollywood, Calif. 323-871-8500.

May 20, **Fifth Annual Music & Entertainment Industry Golf Tournament**, presented by City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

May 22, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 310-201-8816.

May 22, **2002 SGMA Awards**, sponsored by the Southern Gospel Music Assn., Park Vista Resort, Gatlinburg, Tenn. 865-908-4040.

May 23, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theatre, Memphis. 323-653-1588.

May 29-31, **Emerging Artists and Technology in Music Conference**, MGM Grand Hotel, Las Vegas. eat-m.com.

May 29-June 2, **56th Ojai Music Festival**, Ojai Art Center, Ojai, Calif. 805-646-2094.

May 30, **11th Annual ELLA Award Dinner Honoring Placido Domingo**, Beverly Hilton Hotel, Beverly Hills, Calif. 323-668-2820.

JUNE

June 5, **How to Protect Yourself in the Entertainment Industry**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 6, **Radio-Mercury Awards Luncheon and Ceremony**, Waldorf-Astoria, New York. 212-681-7207.

June 11-13, **E.A.R.S. Talent Showcase & Music Conference 2002**, Puck Building, New York. 718-385-3133.

June 12, **CMT Flameworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-255-9600.

June 13, **Neil Bogart Memorial Fund Golf Classic**, presented by the T.J. Martell Foundation, Lost Canyons Golf Club, Simi Valley, Calif. 615-256-2002.

June 13, **The Songwriters Hall of Fame 33rd Annual Awards Dinner**, presented by the National Academy of Popular Music, Sheraton New York Hotel & Towers, New York. 212-573-6933.

June 13, **12th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 13-16, **Fan Fair 2002**, various venues, Nashville. 866-326-3247.

June 15, **The Musicians Expo 2002**, Minneapolis Convention Center, Minneapolis. 651-306-1999.

June 15-16, **24th Annual Playboy**

Jazz Festival, Hollywood Bowl, Los Angeles. 323-850-2000.

June 16, **MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

June 19, **How to Choose an Entertainment Attorney**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 19, **Music Visionary Awards Luncheon Honoring Fred Davis and Daniel Glass**, presented by the UJA-Fed-

eration, Pierre Hotel, New York. 212-836-1126.

June 24-26, **M3 REPLItech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

June 25, **BET Awards**, Kodak Theater, Los Angeles. 202-608-2000.

Submit items for *Lifelines*, *Good Works*, and *Calendar to Margo Whitmire* at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.



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Solution to this issue's puzzle (Page 88)

S	A	L	S	A	S	I	R	W	A	T	E	R		
K	R	A	L	L	U	S	E	A	M	I	G	O		
I	T	G	O	T	N	O	N	S	I	E	G	E		
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Good Works

SERVING COUNTRY: Sara Evans will host the 29th annual Music City Tennis Invitational, to be held April 20-21. Presented by Mercedes-Benz, proceeds will benefit the Child Development Center at Vanderbilt Children's Hospital. The event will be held at the Vanderbilt Tennis Center in Nashville. Contact: **Patsi Bradley** at 615-401-2704.

STICKY MUSIC: Up Syndrome and Thrice are among several Orange County bands to team up with Glue Factory Records on the benefit album, *Because We Care: A Benefit for the Children's Hospital of Orange County*, to be released April 23. All proceeds from the album, which includes **Beattles** and **Jackson Browne** covers, will go to the hospital. Contact: **Mike Cubillos** at 310-318-8995.

Life Lines

MARRIAGES

Shoshana Samole to **Brian Zisk**, March 14 in San Francisco. Bride is an entertainment lawyer and head of business affairs for George Clinton Enterprises. Groom is co-founder and technology director of the Future of Music Coalition.

BIRTHS

Son, **Henry Brown**, to **Rebecca and Jeff Davis**, Feb. 8 in Franklin, Tenn. Mother is manager of publicity and promotions for Naxos of America.

Country Touring

Continued from page 1

that 2002 could be just as weak, with such artists as McGraw, Faith Hill, Reba McEntire, Shania Twain, and (possibly) Dixie Chicks not touring extensively. The most successful country touring artist ever—Garth Brooks—has retired from the road.

But there is some good news. Not only will Strait return to arenas this fall for a virtually guaranteed sellout run, but such established acts as Brooks & Dunn and Alan Jackson are notching improved numbers, and new headliners Toby Keith and Kenny Chesney are both off to strong starts. Perhaps even more important, a promising bevy of newcomers is in place, ready to move up in box-office stature.

"It does look like we're turning the corner, but the problem is it's a long corner to turn," Creative Artists Agency agent Ron Baird says. "There's not going to be any kind of immediate recovery, but are things positive? Yes. I'm bullish, but cautiously bullish."

William Morris Agency senior VP Greg Oswald is more enthusiastic. "Things are outstanding, and that's the first time I've been able to say that in five or six years. For a while there, we were in trouble, and we talked about the numbers and the quality of people we needed to fix it. We knew it would come, and it has."

WHAT HAPPENED?

For years, the criticism of country touring has been that once one gets past the top half-dozen acts, the drop in box office is precipitous. Even so, scores of lower-level acts tour incessantly, often asking guarantees of \$15,000-\$30,000 or more, which makes buyers leery. At the same time, reliable acts return to the same markets and venues year after year, often bleeding them dry in the process. Much of this stemmed from lack of vision in country's boom, but bad habits have been in place a long time.

"There has definitely been some over-play going on in our industry—we're absolutely guilty," Baird admits. "You would never know if this was the last single of the old album or the first single of the new album, the old tour or the new tour. There was a lack of a line there, and people would just keep coming until it stopped working."

And for some artists, it worked for a long time. "A lot of people made a lot of money, and I hope they put it in the bank," Baird says. "It was a hell of a run—until '96, at least—but it was unrealistic to think we could sustain that level of success. We're a leaner, meaner industry now."

In the years following the boom, country created some false headliners. Clear Channel Entertainment country music buyer Brian O'Connell says, "You had \$5,000 acts getting \$17,500 a night, burning the promoters, burning the ticket buyers, then not selling records and going away. The market got diluted, and now we're seeing artists break through that have endured that glut."

Artists have different motives for touring. "We've all been bad about repeating

ourselves in some venues and some cities, year after year," Epic recording artist Patty Loveless notes. "But touring is a livelihood for a lot of musicians, and [some] artists go back on the road to put these musicians back to work. When you look at country music history, that's the case for a lot of artists that have been around forever that have felt the pressure to support these families, and that's not the case in pop or rock'n'roll."

But Loveless believes that a break can be good for both artists and the industry. "It doesn't hurt to take a year off every once in a while. There are a lot of artists out there, so I feel like if [I'm] off the road for a year, there are plenty of others working the circuit."

Keith says country acts are often saddled with unrealistic touring commitments. "On the pop side, acts don't tend to stay out as long as we do, and then we're expected to bring another good album right away." That said, he thinks country has some solid performers. "I think we have as much touring power as anybody when you consider Garth,

'The key to being successful is grooming artists early in their careers to establish value. Guarantees have to come down, and artists have to set themselves up in the marketplace.'

—JAMES YELICH,
MONTEREY PENINSULA ARTISTS

Tim McGraw, Faith, the Chicks, Strait, and now me and Kenny," Keith says. "You've got eight or 10 that can do business and then a Hank Jr. that can always sell tickets. So that's at least a dozen, maybe 15, that can do some pretty good numbers headlining, and that's not bad when you consider there are only 40 spots on the chart."

FOR WHAT IT'S WORTH

The industry has to be wary of devaluing its product, says James Yelich, who heads up the Nashville office for Monterey Peninsula Artists. "About 9% of all record buyers are country buyers now, which takes us back to 1985 levels," Yelich says. "The key to being successful is grooming artists early in their careers to establish value. The guarantees have to come down, and artists have to set themselves up in the marketplace where people have to pay to see them—just like in the rock world, even if it's \$10 a ticket."

Chesney's manager Clint Higham points out that headliners are built, not born. "We started quietly doing theaters and small halls, building and taking production out there and giving people the best show we could. For us, it was all about chasing a career instead of chasing money."

Well-chosen supporting slots can provide a huge boost, as Chesney and Keith are seeing this year. "But at some

point, you have to do it on your own," Yelich says. "Some people can't sell tickets, because they never went out and tried to sell tickets."

A certain paradigm exists for country touring that is not in place for red-hot pop or rock acts. "Country has a different set of rules for ticket buyers," O'Connell says. "We have to space ourselves out as much as we can, and we have to over-deliver. That's why you see Brooks & Dunn out with five acts, Kenny Chesney with four, and Toby Keith with three or four."

Higham points out that soft markets exist for almost every act. "We always had the philosophy that if you go to a market and don't do well, that's where you need to be. Hopefully, the next time you go in, you'll do better."

NEW MUSCLE

Many believe the upward mobility of Keith and Chesney is the best news for country touring this year. "We're in the process of doing what we've been talking about doing: building more headliners," O'Connell says. "We're seeing the fruits of our labor."

Established acts are maintaining their momentum, and the new headliners are making a statement. "Brooks & Dunn are up 12.5% [on their Neon Circus & Wild West Show] from this time last year. You've got George Strait selling out arenas and Alan Jackson doing great business at arenas and amphitheaters," O'Connell says. "Toby Keith has seven shows on sale, and five are sold-out to the walls. Kenny Chesney has about 25 dates in, and everything is doing great, great business."

Even more encouraging are the large number of baby acts that appear ready to make a move this year: Chris Cagle, Cyndi Thompson, Carolyn Dawn Johnson, Jamie O'Neal, Blake Shelton, Steve Holy, Brad Martin, Emerson Drive, Nickel Creek, Steve Azar, Brian McComas, Kelly Coffey, Shannon Lawson, Kevin Denney, Kasey Chambers, Hank Williams III, and Pat Green. "There are plenty of new artists in the pipeline," Baird says.

At the same time, the "sophomore" class—including Brad Paisley, Phil Vassar, Keith Urban, Trick Pony, Rascal Flatts, Sara Evans, Jessica Andrews, and Mark McGuinn—is at a turning point. And such more established acts as Montgomery Gentry, Travis Tritt, Jo Dee Messina, Trisha Yearwood, Martina McBride, Lonestar, Lee Ann Womack, and John Michael Montgomery have held steady.

"We have a very good crop in place. It was just a matter of time before they caught up," Oswald says. "The sophomores and juniors are doing exactly what they oughta be doing, and there's another group right behind them."

Indeed, it seems a new optimism prevails. "I definitely feel like we've bottomed out," Baird says. "Right now, we don't need good spin: We need reality. It may look like, smell like, feel like real value, but ultimately, you can't fool the public. *O Brother* has proved that. It's a time to be creative."

With such artists as McGraw, Hill, McEntire, Twain, Dixie Chicks, LeAnn Rimes, and others possibly hitting the road in 2003, next year could be a real blockbuster for country. Oswald says, "In the next two or three years, I promise you, we'll kick ass."

Black Gospel In Good Spirit

Promoters Sing Praises Of Current Touring Revival

BY RAY WADDELL

NASHVILLE—In spite of—or perhaps because of—today's turbulent times, live Christian music continues to trend positively, increasingly attracting the attention of mainstream secular promoters.

Nowhere is that more apparent than in the world of gospel—and the genre of black gospel in particular—which is experiencing a touring revival of sorts. Such black gospel artists as Kirk Franklin and Yolanda Adams are benefiting from secular radio exposure to the extent that mainstream promoters are taking notice. Among them is Dallas promoter Al Wash of ALW Entertainment.

"It started for me about six or seven years ago, when Kirk Franklin came to me and asked if I'd promote a show here in the Dallas market," Wash recalls. "The next thing we know, we have a major star on our hands."

Wash says gospel shows should be promoted to both Christian and secular markets. "You have to let all the people know," he explains. "You don't just promote on gospel radio—you go to R&B stations, along with print and television advertising."

Today, Wash says he promotes some 200 gospel shows annually, including national tours. He says the Sisters in the Spirit tour—featuring Adams, Mary Mary, Shirley Caesar, and Virtue—was very successful, and a Brothers in the Spirit tour with Fred Hammond, Commissioned, Kurt Carr, and others is tapped for March and April. Additionally, ALW is set to produce 30 shows for Franklin beginning in September, playing 2,500- to 4,000-capacity venues.

NEW DAY, NEW VENTURE

Detroit-based New Day Entertainment, primarily a secular promoter, has also entered the gospel world and will produce the 40-city Together We Stand: The Winans Family Reunion Tour, sponsored by Chrysler. The major-venue tour begins April 17 in Charleston, S.C., and features the Winans, CeCe Winans, BeBe Winans, Mom & Pop Winans, Daniel Winans, Angie & Debbie, and Winans Phase 2.

Covenant Agency president Bill Reed says gospel shows are attractive to promoters because of their relatively low cost. "You can book acts of platinum status in gospel for \$30,000-\$50,000," he notes, "whereas a platinum act at [Cre-

ative Artists Agency] can cost you \$100,000 or more."

"If you look at Christian and gospel music, it is black gospel that is penetrating the secular markets consistently, and I probably book more black gospel than anybody in the U.S.," says Reed, who counts Adams, Hammond, Hezekiah Walker, Karen Clark-Sheard, and Donnie McClurkin among his clients. "The biggest trend I'm seeing is that more black gospel artists are starting to cross over substantially into R&B and urban stations that are willing to play their records."

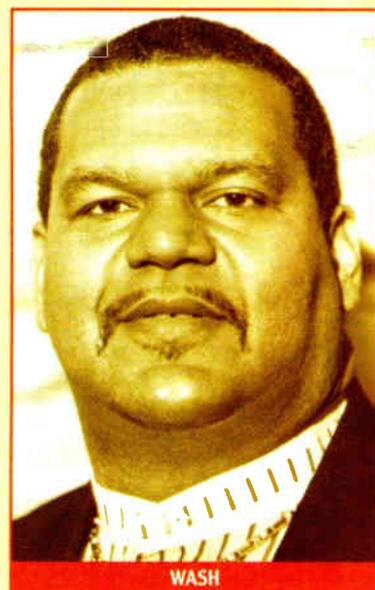
With such growth, Reed is often able to book his acts into civic auditoriums and even arenas, given the right package. He'd like to see more

mainstream promoters involved. "I want to get [companies like] Clear Channel, House of Blues, and Concerts West promoting these shows."

While black gospel is surging, Southern gospel music has experienced growth as well. The patriarch of Southern gospel is Bill Gaither, whose Homecoming concerts routinely sell out major arenas, often twice

in one day. Historically, Gaither and the Homecoming concerts have been produced by Gary Gentry of Premier Productions, which does some 200-250 Christian concerts annually. Now the history of success notched by the Gaither Homecoming tours has attracted the attention of the world's largest promoter, Clear Channel Entertainment, which will produce the Homecoming shows beginning next fall.

Ed Harper, president of the Harper Agency—a Southern-gospel booking agency that handles such acts as the Isaacs, Crossway, the Martins, the Legacy Five, and Brian Free & Assurance—says most of his acts had strong years in '01. He points out that Southern gospel has seen a bit of attrition in recent times. "In our genre, we have seen a lot of major artists either disband or retire, so we're seeing a real focus among buyers to start investing in new talent. We don't have the Speer Family or the Statesmen anymore; we don't have J.D. Sumner & the Stamps or the Cathedral Quartet. The Bishops, one of the strongest trios, got off the road last fall. A lot of our mainstays are no longer out there, and when you take that out of the marketplace, that's a big hit." He says the good news is the development of younger artists like Brian Free & Assurance and the Legacy Five.



WASH

Digital Services

Continued from page 1

estimated investment of \$80 million.

To be fair, the estimates include purchases and investments not made by the music companies themselves: ABN-AMRO includes in BMG's total parent Bertelsmann's investment in Napster and its purchases of GetMusic and Myplay. It likewise counts Vivendi Universal's acquisitions of MP3.com and EMusic toward UMG's totals and AOL Time Warner's acquisitions of Spinner and Winamp toward WMG's.

In addition, investment approaches vary from label to label. "BMG has been relatively acquisitive," ABN-AMRO notes, while "EMI has invested the least in digital, opting instead to take a range of small equity stakes in various digital music ventures [some 30 at the last count] in exchange for granting access to its catalog."

The point ABN-AMRO makes is that the costs of making digital music a reality are not incremental. The firm compares today's music industry to publishers in the mid-1990s who saw revenue growth from electronic delivery because of the higher margins on electronic sales vs. traditional books. "In reality," ABN-AMRO notes, "the market failed to appreciate the cost of building digital distribution platforms, and by the end of the 1990s, publishers had invested hundreds of millions of dollars in digitizing their content."

The actual result was margin erosion, as costs increased from operating paper-based businesses alongside digital ones. "The lesson here is that revenue growth comes at a cost," ABN-AMRO continues, "and if the music industry is taking advantage of the digital opportunity, short-term returns must fall."

ABN-AMRO calculates that an 11.1% sales increase is needed to generate a return on its \$1.976 billion investment in digital music. At the same time, ABN-AMRO expects digital-music subscriptions and downloads to be just 7.4% of total music revenue by 2010.

The outlook of London-based media consultancy OC&C Strategy Consultants is even more dire. The firm estimates that more than \$4 billion has been spent by the music industry, venture-capital firms, and others to enable digital-music distribution. OC&C notes that "digital sales to date are extremely disappointing," comprising less than \$1 million. "Although all participants claim to be highly optimistic about all of the trials under way—when set against the expectations of the funders of the digital ventures—this must be considered a damning failure."

UNIFIED ASSETS?

Executives at the major labels and their media-company parents—such as AOL Time Warner and Vivendi Universal—point out that the time is nigh for investing heavily in various new experimental initiatives. It may mean losing money, but it may also avoid missing the opportunities

and markets that such upstarts as Napster once represented.

"I think an AOL Time Warner is the best opportunity you have in a space to hopefully create a whole new business model," says Michael Nathanson, an analyst with Sanford C. Bernstein in New York. "Because we really haven't seen a lot of innovation from [the major labels], I think you need the diversified assets of an AOL, the allied assets, to make it work."

However, there are still questions about how unified those assets are. According to a recently published report, persistent glitches and disruptions led AOL Time Warner to scrap plans for all of the company's divisions to use an e-mail system based on America Online's own software.

Vivendi Universal says Universal Music Mobile—which puts songs from Universal artists and the ability to buy CDs and concert tickets on mobile phones—is on track since its launch last September, having sold 200,000 kits in Europe through the end of 2001. But song-download times of as much as 30 minutes and relatively few compatible phones in circulation leave some observers skeptical of its success.

At AOL Time Warner—which failed to meet financial goals it set for itself when it completed its merger in January 2001—CEO-elect Richard Parsons has stated the company's new intention to 'underpromise and overdeliver.'

Major media companies—and major-label owners—Vivendi Universal and AOL Time Warner were founded on the notion that they would deliver music, movies, and other entertainment on all the new "platforms"—such as computers, hand-held devices, and telephones—that technology and the Internet would make possible. Vivendi's stated vision is "to be the world's preferred creator and provider of entertainment, education, and personalized services to consumers anywhere, at any time, and across all distribution platforms and devices."

Vivendi Universal hit its financial targets for 2001, but analysts now question its ability to grow without acquisitions in 2002. Late last year, it announced the formation of a committee of its entertainment CEOs that would gather monthly to manage the integration of its music, film, TV, games, and education assets and further develop cross-divisional initiatives.

With all eyes on its ability to drive internal growth in 2002, Vivendi earlier this year said it has a new internal

policy that gives its business units the right of first and last refusal on any intellectual property created in-house. Business units will be "incentivized to utilize intellectual property resources that are available within the company instead of using third parties."

At AOL Time Warner—which failed to meet the financial goals it set for itself when it completed its merger in January 2001—CEO-elect Richard Parsons has stated the company's new intention to "underpromise and over-deliver."

More recently, AOL Time Warner said that under a new accounting standard, it will take a first-quarter, non-cash charge of \$54 billion. The charge, believed to be the largest of its kind, reflects declines in the value of goodwill—the difference between the price paid for an asset and its fair value—since Time Warner and America Online merged. The company had earlier estimated it would be \$40 billion-\$60 billion (*Billboard*, Jan. 19).

DIGITAL RETAIL DISAPPOINTMENTS

Part of the frustration with the slow development of digital music is that music appears to easily lend itself to digitization and Internet distribution. For that reason, it is serving as something of a test case for entertainment on the Internet. As one analyst notes, "Had it been that film content could be compressed to such an extent that it could be transmitted down a pipe very easily, it would be the movie industry that would be having this conversation."

The Internet has also proved disappointing for retailers of CDs and other traditional music products. In fourth-quarter 2001, Amazon.com purportedly achieved its first-ever profit—\$5.1 million on sales of \$1.12 billion. Yet for all of 2001, its books, music, and video business actually decreased by \$10 million, to \$1.69 billion. Late this month, concerns were raised that its most promising line of business—managing e-commerce Web sites for other retailers—could suffer as its partners began to renegotiate the terms of their pacts with Amazon.

Meanwhile, concerns persist about Amazon's accounting and financial reporting practices. On Feb. 4, two weeks after announcing a profit, the company's shares fell 8.7% (to \$12.54) after it was revealed that the firm could have 30% less cash on hand as of March 31 than was previously projected. One month later, Warren Jenson, its CFO since September 1999, announced plans to step down later this year.

This month, new Internet entertainment merchants Netflix and Overstock.com announced plans for initial public offerings of their stocks. The one-off nature of both businesses—Netflix provides a novel Internet-based DVD rental service; Overstock.com buys closeout music, videos and other merchandise from manufacturers to sell at a discount from its Web site—suggests to some that the Internet may be where niche retailers can go to carve out a modest business. However, it may not allow for the wholesale transformation of more traditional ones.

Similarly, in a study published in late February, market research firm

Ipsos-Reid found that 81% of those who download music have continued with their traditional music purchases, or even increased them, since they started getting music from the Internet. This suggests that the Internet's use as a marketing and promotional vehicle may be able to drive incremental sales of CDs and traditional music products. Eighty-four percent of those whom Ipsos-Reid polled who have downloaded music say they would be reluctant to pay for streams or downloads. However, 84% also say they use the Internet to listen to song clips, find lyrics, and get band and touring information.

"Clearly, the Internet is becoming a key component in both the listening and purchase activities of some music enthusiasts," Ipsos-Reid senior research manager Matt Kleinschmit notes. "They are taking advantage of the World Wide Web as a resource for both obtaining and researching music and then often putting this newfound knowledge to use in offline venues."

Still, the notion persists that because it appears that the whole world is going digital, music must do it as well.

'Although all participants claim to be highly optimistic about all of the trials under way—when set against the expectations of the funders of the digital ventures—this must be considered a damning failure.'

—OC&C STRATEGY CONSULTANTS

"At some point, somebody has to aggressively invest, risk jeopardizing the existing business model, jeopardizing existing profitability, and just build something new," one analyst observes. "My money at the moment is on that being Warner, because it's not as high-profile as Universal Music Group is within Vivendi—not as key to the profitability of the overall AOL Time Warner business." It also has "a perfect partner in AOL. I think if other record companies don't start taking steps to be more aggressive and more experimental, then somebody's going to do it and leave them behind."

FIRST WAVE DRAWS FIRE

The first wave of digital-music services have drawn fire for not offering what consumers want. The major-label-backed services recognize that breadth of selection is a key feature and thus that cross-licensing among the labels behind MusicNet and Pressplay will have to happen.

For his part, RealNetworks chairman/CEO Rob Glaser in early March said issues in the music industry—including the challenge by certain artists of the labels' exemption from

a seven-year statute in California that allows them to sue artists for damages on albums the artists do not deliver—help to explain why the RealOne Music subscription service is something of a "laggard" among RealNetworks' business units. RealNetworks declined to comment further.

Reviews of MusicNet and Pressplay suggest the problems begin with the services themselves. On Feb. 7, *Wall Street Journal* personal technology columnist Walter Mossberg called MusicNet a "bewildering, stunted affair" and criticized both services for their limited selection and lack of portability. "At this early stage," Mossberg wrote, "neither of these official services is very satisfying." Even after two attempts, an Associated Press reviewer was unable to install the MusicNet software. *Time* magazine's own verdict on the services: "Hitting All the Wrong Notes."

Some music executives and industry observers criticize the very notion of a music service based on subscriptions—which one critic calls "a desperate attempt by the record companies not to unbundle the album." Others say it is simply too foreign a model for music consumers who are accustomed to buying and owning hard copies of music. One former major-label executive points out, "You can't decide on a paradigm for sale—only a consumer can."

DIRECTIONS VS. SOLUTIONS

The sheer number of dotcom firms—music-related or otherwise—that have come and gone indicate that the Internet is no longer a phenomenon on which to capitalize but a serious business issue that must be resolved. For the music industry, the problems are the widespread swapping of free music files and the billions of dollars invested in Internet-based music services that do not show any signs of generating returns anytime soon.

Some suggest the industry is headed in the right direction but down the wrong road. They say digital music is the future, but their related services must have the features and functionality consumers want. What this would seem to call for is more, not less, investment.

In his presentation to the London financial community March 20, EMI Recorded Music chairman/CEO Alain Levy put his company's problems in the context of music-industry issues, such as piracy. As for digital distribution, he made it clear that EMI continues to see it as an opportunity. But he adds, "We will have to be flexible, inventive, and adventurous and willing to experiment and take risks." In addition, Levy said that "the industry has not got hold of digital distribution, which is worrying on a number of fronts. We haven't been active enough in generating revenue-generating opportunities."

He said that equally worrisome is the lack of superstars—artists who sell at least 10 million albums—which Levy attributes to a growing reluctance to invest the necessary time and money in developing artists: "Not having stars tends to make music a commodity and depreciates its value."

Additional reporting by Erik Gruenwedel in Los Angeles.

Wilco

Continued from page 1

its former label, Reprise, gradually deteriorated before finally ending last year. Seen by many as one of the most important bands of its era—and Tweedy as one of the best songwriters of his generation—Wilco was quietly dropped from Reprise about 10 months ago, shortly after turning in the now-acclaimed *Yankee*.

Though it wasn't expressed in as many words, the message Reprise's then-regime sent was clear: Although the band seemed to be enjoying a building momentum, and despite the fact that it played to a religiously devoted fan base of roughly 200,000, these factors weren't important enough for Reprise to bother itself with working *Yankee*. Because the album—which, to be fair, is perhaps the band's least accessible—wasn't likely to reach gold or platinum status, it apparently wasn't worth the label's time, effort, and money.

Wilco's departure left not only its fans but also industry execs across the board scratching their heads, wondering how a group like this—with an affecting, revered album to boot—could get discarded for not pulling Britney and 'N Sync-type numbers?

"That's the problem with the major labels these days—they don't look at long-term effect," says indie retailer Terry Currier, owner of the two Music Millennium outlets in Portland, Ore. "You have a band like Wilco—who can sell 150,000-200,000 units on a real consistent basis to a pretty solid audience—and one of these days you might get lucky and get the 500,000-unit seller. But, in the meantime, wouldn't you love to have a band that constantly sells that? Talking to retailers when that happened, everybody was pretty much shocked, especially on the independent side."

What's more, the band's dismissal from Reprise came during a year that also saw it undergo massive lineup changes, *Yankee* being leaked on the Internet, and the album's entire saga caught on *I'm Trying to Break Your Heart*, a documentary film on the making of the record that is slated to arrive in theaters this summer.

CREATIVE CLASHES

Tweedy and Margherita say they were expecting a rather chilly response to the album when they finally delivered *Yankee* in late spring 2001. By that time, they had already sent some rough mixes and played a few songs for a label A&R exec in the studio. In both cases, the new material—which sees the Chicago band continuing to experiment with sounds and arrangements—was greeted with a lukewarm reception.

But even earlier, they had experienced creative clashes with Reprise, which after hearing Wilco's previous album, 1999's *Summerteeth*, asked the group to return to the studio and come up with a single. "We said, 'They're all singles. This is our idea of pop music,'" Tweedy recalls, adding that the band returned to the studio under the condition that it was simply going to see what developed (and betraying what Margherita calls its "better instincts"). Out of that session came the hooky "Can't Stand It." Though happy with the song, both

Tweedy and Margherita say the label didn't seem to do much promotionally with the track. Disappointed and a bit annoyed by the experience, the group was determined not to compromise creatively with this album.

But when *Yankee* was delivered, instead of asking for another single, the office of Reprise's then-head of A&R David Kahne didn't respond at all. After nearly two weeks, Margherita chose to "end the standoff." After a 20-minute conversation with a Reprise/Warner Bros. A&R exec—he declines to men-

the only stitch of specific information he received was that "the singing [on the album] was *masked*." What does that mean? "I have no idea."

Grier says he and Margherita garnered most of their information "through friends of ours at the company whispering in our ears or hearing through second-hand stuff that people had said in meetings that we weren't present at."

Grier notes, "Warner, at the time, was a very good radio promotion machine, and we weren't an act that that machine

news of the split ignited a bidding war, which saw the group approached by roughly 30 labels—everyone from tiny Chicago indie Touch & Go to Universal.

WHAT IS SUCCESS?

Wilco's dismissal from Reprise is a perfect example of the notion that the music business has gradually morphed from a world of passion focused on artists into one ruled like never before by the bottom line's iron fist—and that's one reason it has received so much attention.

Grier says it's perhaps a "very bad ex-

freedom but also a company that committed itself to working the project for more than a year and at various formats (rock, modern rock, and triple-A).

Nonesuch senior VP David Bither says, "We're going to play around with it a little bit, at least initially. We are open to the possibility that there may be some heroes out there who'll pick up this record." Quirky single "Heavy Metal Drummer" is already at radio.

WEB IMPACT

As word of Wilco's label turmoil spread last year, interest in the new album built, causing fans to pounce on *Yankee* as soon as it surfaced on various song-swapping Web sites—which even led to the album showing up on some critics' best-of lists for 2001.

Prior to its split with Reprise, the band had scheduled a tour to begin in September 2001, assuming *Yankee* would be in stores by then. Though it was months from signing its Nonesuch contract, the act went ahead with the dates, posting *Yankee* on its Web site (wilcows.com) for free streaming beforehand. Without an album in stores, the mostly sold-out tour played to thousands of fans who knew *Yankee* by heart.

As the album's official release date nears, both Nonesuch and the band aren't all that concerned that the album's availability on the Internet will have cannibalized sales. It certainly will make an impact, but most agree that Wilco fans are the type that, even if they already have a burned copy of the disc, will buy the album anyway because they must have the finished copy, the artwork, the whole package. To entice those who may be on the fence, Nonesuch has included a video for "Heavy Metal Drummer" on its disc.

Complicating matters slightly is the fact that *Yankee* arrives the same day as Rykodisc's soundtrack to *Chelsea Walls* (a forthcoming Uma Thurman movie) that includes both Wilco and Tweedy solo material. And this comes five weeks after a Columbia/Legacy Uncle Tupelo retrospective (see review, page 19). But again, consensus opinion is that if you're a Wilco fan, you're going to buy everything you can get your hands on.

NOTING THE POSITIVES

While both Margherita and Grier agree with Tweedy that Reprise's dismissal has ultimately proved to be a godsend, they are quick to note the positive aspects of Tweedy's relationship with the label, especially the relative ease with which the band exited. "They certainly did their best to try and keep this situation from not being a negative thing to Jeff's career," Grier notes. He adds that, against its better judgment, Reprise allowed Wilco to issue *Being There* as a double-disc and also "bailed Uncle Tupelo out of a very bad recording agreement."

There is a sense that if *Yankee* was delivered today, Wilco (which owed the label albums) would still be a Warner act, as Reprise's upper management was in disarray at the time, and, ultimately, Wilco's fate was in the hands of the since-departed Kahne. Margherita says, "We were beneficiaries of a certain window of time where there was, like, a power vacuum."

Tweedy adds, "I can only be grateful that it happened, because it couldn't have ended up better for us. I can't imagine anything being worse than if they had put our record out with the lack of interest."



Wilco Circa 1995. During the past 18 months, Wilco has weathered both label issues and the exit of longtime members drummer Ken Coomer and multi-instrumentalist Jay Bennett (replaced, respectively, by Glenn Kotche and Leroy Bach). Pictured, from left, are Coomer, Max Johnston, Bennett, John Stirratt, and Jeff Tweedy. Multi-instrumentalist Johnston left after Wilco's second album.

tion who—Margherita was on the phone with Tweedy, saying, "I think we can get out of the deal."

"I called [the A&R exec] up and said, 'Did you get the record? Did you listen to it? What do you think?' And the conversation went from me asking him those questions to talk about singles and all the other usual shit and then, basically, at some point, me saying, 'Look, this isn't really working out for you, and it's not really working out for us. So, what can we do about it? Is there a way we can get out of the deal and take the record somewhere else? There will be no hard feelings; you guys just do something different than what we do.' He basically said, 'I gotta talk to a bunch of people. So let me make some calls and I'll get back to you.' Within a matter of days, their attorney was talking to our attorney."

Within two months—an exceptionally speedy rate for the music business—the band's lawyer, Josh Grier, and lawyers for Reprise had cleared the band from the label, for which Tweedy had been making music since signing to Sire/Reprise as a member of Uncle Tupelo in the early '90s.

ROUND PEG, SQUARE HOLE?

Tweedy and those in the band's camp note that they were never given exact reasons why Wilco was dismissed. But it seems clear that Kahne simply did not like the record, honed by indie rock vet Jim O'Rourke. Attempts at contacting Kahne—who is no longer at Reprise—were unsuccessful. A Warner Music Group spokesman said only that the company was pleased the band is still in the Warner family. (Nonesuch is partnered with Atlantic.) Tweedy says

could do a good job with. That was my sense [of it]. We weren't the right type of act which that label had designed themselves to [work] in the marketplace."

While Tweedy says there are "elements of the record that I thought might be challenging to the notion that some people have of what radio is"—some of *Yankee*'s soundscapes feature band members banging on floor-tile samples and playing guitar with egg beaters—he says he and his bandmates "were not being contrarians at all—we weren't trying to make a record to shock them."

"It's like they have a very well-worn path," he continues. "People are very comfortable with how a record works, and if something doesn't exactly fit whatever the current circuit is—ya know, connected to megastardom—it's frustrating... It takes more effort... I could be critical and say there's a lack of imagination."

There was also a sense from the label that the band's sales had reached a plateau, Tweedy adds: "Part of my speculation is that they really felt that there weren't any more people in the world that would buy a Wilco record, no matter what record we made," he says, half-laughing. And there was probably a perception that sales would only go down "since we didn't make it an easy [album]."

According to SoundScan, the band's U.S. sales currently stand at the following figures: *A.M.*, 1995, 129,000; *Being There*, 1996, 221,000; *Mermaid Avenue* (with Billy Bragg), 1998, 246,000; *Summerteeth*, 1999, 162,000; *Mermaid Avenue, Vol. II* (also with Bragg), 2000, 117,000.

Making the band's dismissal even more perplexing for some was that

pression of too much corporate mentality" existing within today's major labels. He adds that it also raises the question, "Why is selling 200,000 units now not considered successful?"

Applauding the band's decision not to alter *Yankee* for Reprise, Nic Harcourt, MD at Santa Monica, Calif.-based noncommercial KCRW, notes, "It's not *just* about being a pop star."

What seems to make even more of a statement, though, is the band's move to Nonesuch—an avant-pop label known as the home of some of the world's most popular contemporary classical artists (Philip Glass, John Adams), as well as global phenomenon Buena Vista Social Club.

The shift could be considered both puzzling and perfect. While the label has made inroads in popular music in recent years—releasing albums by Laurie Anderson and Sam Phillips, among others—Wilco is the first rock band signed to the label, which although backed by Warner, still operates—especially creatively—as an indie.

"They've made a business—and a reasonably successful business—out of selling records that you would not immediately look at as being, ya know, the wisest commercial investment in the world, in a way," Margherita says, explaining the unlikely pairing.

The band's move to Nonesuch also raises many questions: Does a credible rock band that continually challenges itself and its fans have to go to avant-pop labels to fit in? Is that where this music now belongs?

By shifting to the label—which Margherita approached himself—the band now has not only artistic and financial

The Hollywood Reporter Billboard
FILM & TV
MUSIC CONFERENCE

**Billboard, Hollywood Reporter Link
 For Film & TV Music Conference**

Billboard magazine and fellow VNU Business Media publication *The Hollywood Reporter* have joined forces to create the Hollywood Reporter/Billboard Film & TV Music Conference, an important networking event exploring business opportunities among the film, television, and music industries.

Slated for Oct. 10-12 at the Renaissance Hollywood Hotel in Hollywood, Calif., the event will examine the role of music in film and television production, and bring together film and TV executives seeking music for their ventures with providers of repertoire. Programming will focus on such topics as the creative process, content acquisition issues, soundtrack planning, new tools for composers, and more.

Expected to attend the event are film and TV producers and directors, composers and songwriters, record label executives and soundtrack supervisors, music publishers and rights societies, licensing, advertising, and marketing executives, and many others.

For more information, contact Michele Jacangelo, *Billboard's* director of special events, at 646-654-4660. For speaker opportunities, email kschlager@billboard.com. For registration information, call Phyllis Demo at 646-654-4643. For sponsorship information, call Cebele Rodriguez at 646-654-4648. Check www.billboardevents.com for more details soon.

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THIS WEEK @



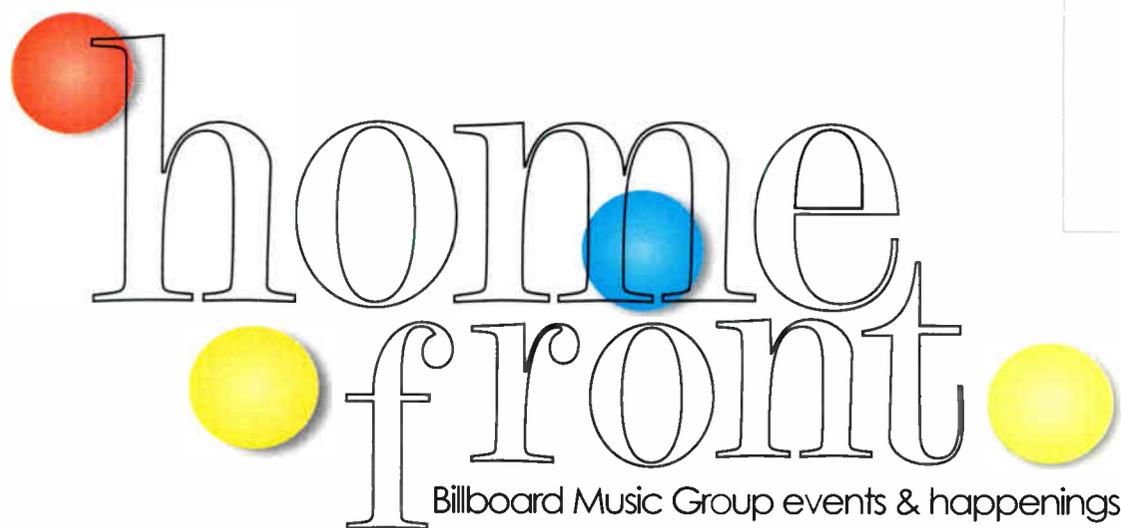
Bob Mould

COMING THIS WEEK: Bob Mould is best known as the frontman for such seminal modern-rock acts as *Husker Du* and *Sugar*. But after a few years out of the spotlight, the artist has swerved off the beaten path with the self-released *Modulate*, an album that draws as much from electronic music as it does from Mould's trademark guitar rock. The review of the album will appear exclusively on Billboard.com.

Also this week, read the "First Major Package Tour," the third of six installments of *Billboard.com's* series of excerpts from *Black Gold: The Lost Archives of Jimi Hendrix*, the new book by Steven Roby.

Plus, Billboard.com will feature an exclusive review of *Whatchamacallit*, the latest album from Shellac drummer Todd Trainer's *Brick Layer Cake Project*, and a live review of former *Clash* principal Joe Strummer in New York.

News contact: Jonathan Cohen • jacohen@billboard.com



of the week
RECORD RETAILING
DIRECTORY

On sale now, the 2002 *Billboard Record Retailing Directory* is a great resource for those doing business with the record retailing community. It features more than 7,000 listings with contact information for U.S. music chains, independent record stores, and online retailers.

The *Record Retailing Directory* provides the most in-depth information on record retailers available. Individual store listings include phone and fax numbers, email and street addresses, store owners' and buyers' names, musical specialization, chain affiliation, and more. There are separate listings for chain headquarters, each with a complete list of store locations. There also is an extensive listing of audiobook retailers.

Copies of the *Record Retailing Directory* are available for \$209 plus \$7 for shipping (\$15 for international delivery). To purchase the directory, call 800-344-7119 or 908-363-4156. The directory is also available for purchase on diskette and mailing labels. For more information call 615-321-4280 or email lstroh@billboard.com.

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The Billboard
BackBeat
 EDITED BY CHUCK TAYLOR

Chuck Leavell: In The Green



That's What Friends Are For

Watch boutique store Chopard has issued the Elton John watch collection, with proceeds going toward the battle against AIDS. Above, the timepieces' namesake models the first in the line at the Chopard store in New York. A few days later, John carried on his fund-raising efforts with his 10th annual AIDS Foundation In-Style party at the Moomba restaurant in Hollywood. Joining him, below, is Ricky Martin, and at bottom, Sir Paul McCartney.



Noted keyboard player Chuck Leavell loves the blues, but his passion for forest green runs even deeper.

As well as his status as an in-demand session player, top-flight touring sideman, and solo artist, Leavell maintains an active interest in conservation and particularly forestry. He and his wife, Rose Lane (pictured above), have for the past 20 years run Charlane, an intensive forest and wildlife management plantation located near Macon, Ga.

Charlane's 2,200 acres boast some of the finest commercial hunting fields in Georgia, as well as an award-winning pine forest plantation, a conservation educational facility, and a fully restored 1850s-era guest house. Leavell calls Charlane his "little piece of heaven" and his conservation efforts his way of giving back. He has also added "author" to his list of achievements with *Forever Green*, a conservation treatise published as a companion piece to Leavell's solo piano album, *Forever Blue*. (Both are released through Leavell's Evergreen Arts.)

"*Forever Green* is about the importance of the resource of wood to all of us, and with 6 billion people on the planet, we all need to take a hard look at how we can conserve," Leavell says. "The album is linked to my book, in that I wouldn't have a piano to play if it weren't for the resource of wood.

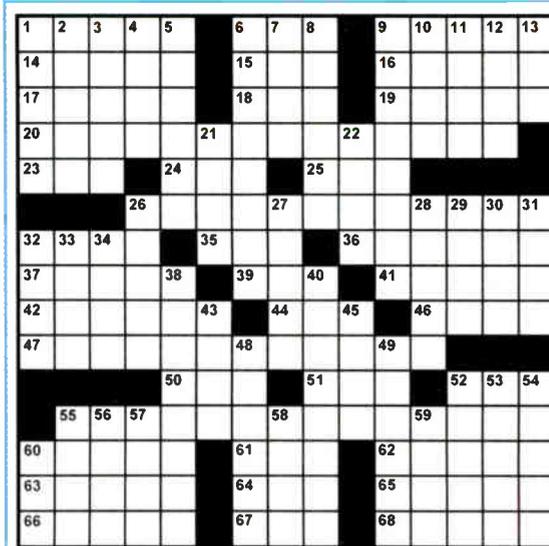
The beautiful gift of trees provides me with my instrument."

As a dedicated advocate of forestry, Leavell was troubled by R.E.M.'s recently launched campaign for "treeless paper." "I have the highest regard for R.E.M.'s music and their humanitarian causes, but I take exception to their position on 'treeless paper,'" Leavell says. "Bless their hearts, they mean well, but that sends absolutely the wrong kind of message. Our forests are abundant and growing, and the Southeast is a shining example of how things should be done. There are more forests now than in the 1880s, when the pioneers came through."

The Leavells' efforts to improve the land for timber production, as well as their wildlife management practices, have vastly improved the habitat for the native quail, deer, turkey, and duck populations—a by-product not seen with such treeless substitutes for paper as hemp, he says. "And when you use the resource, it grows back."

When he's not on the road with such acts as the Rolling Stones, Leavell often finds himself deep in the forests of Charlane. "When I'm not touring, I live in the woods—I'm there every day," he says. "All of us seek out green spaces, whether we're in the city or the country. There is a psychological connection to that world."

RAY WADDELL



'FOOL FOR YOU'

by Matt Gaffney

- Across**
- 1 Fiery music or condiment
 - 6 Stevie Wonder's Ellington tribute "___ Duke"
 - 9 1975 Chris Squire album "Fish out of ___"
 - 14 Big name in contemporary jazz
 - 15 Point
 - 16 Jim Reeves' "Adios ___"
 - 17 "I'm surprised ___ so far" (Linkin Park line)
 - 18 4 ___ Blondes
 - 19 Leningrad event
 - 20 "What a Fool Believes" supergroup
 - 23 "Message in a Bottle" refrain word
 - 24 Kingston Trio tune about riding the subway
 - 25 Sob story material
 - 26 Hit off the album "American Fool"
 - 32 Plus
 - 35 Lang of Israelis
 - 36 Relationship ender
 - 37 If they want to destroy your sweater, they can
 - 39 Tex. city
 - 41 Britney Spears does ads for them
 - 42 Lots
 - 44 High temperature for Caesar?
 - 46 Letters on business letters
 - 47 She had a #1 hit with "Foolish Beat" at age 17
 - 50 ___ Latin
 - 51 It may be smoked in a sushi bar
 - 52 Daddies
 - 55 With "The," they knew that "Everybody Plays the Fool"
 - 60 It may be brought
 - 61 Moo goo ___ pan
 - 62 Kind of label
 - 63 Cervenka of X
 - 64 Little ___
 - 65 Send to cloud nine
 - 66 Climbs up the charts
 - 67 Nickelodeon cartoon character
 - 68 Emerson, Lake & Palmer album "Brain ___ Surgery"
 - 13 Fish 12-down
 - 21 Impress indelibly
 - 22 Big Head ___ & the Monsters
 - 26 Musical sloop
 - 27 Counters in China
 - 28 ___ it must be high or low" ("Strawberry Fields Forever" line)
 - 29 Day planner entry: abbr.
 - 30 Home to the Eagles?
 - 31 Brockovich for Julia
 - 32 Make ___ dash
 - 33 Place for a stud or hoop
 - 34 Concert memento
 - 38 They end in -ology
 - 40 Michael Jackson's "___ Girl"
 - 43 Prefix with sphere or demisemiquaver
 - 45 "When ___ You Smile" (#1 hit for Bad English)
 - 48 Spice Girl who left
 - 49 Radio format possibility
 - 52 Piano piece?
 - 53 Ward who hit #1 with "Ring My Bell"
 - 54 Horse, poetically
 - 55 Priest who hit #1 with "Close to You"
 - 56 Long rds.
 - 57 Skye of "Say Anything"
 - 58 Put on, as a concert
 - 59 1985 movie "To Live and Die ___"
 - 60 "Tell ___ About It"

The solution to this week's puzzle can be found on page 83.

RIM SHOTS

by Mark Parisi



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